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VOLUME VI

ATHENIAN WHITE LEKYTHOI

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CLASSIFICATION OF WHITE LEKYTHOI WITH DRAWING IN GLAZE LINES

Class	Height	Neck	Shoulder	Slip	Drawing
A I	20–30 cm.	Black	Red : IIIII and 5 palmettes	Dull yellow	Flesh in silhouette, garment or accessories in black relief lines.
A II	25–30	do.	do. do.	Brownish	Fine black relief lines, garment or accessories often solid black.
A III	10–25	Red	Red : 4–5 rude palmettes or two rows of bars	do.	(a–d) drawn in fine black relief lines; (e) thin glaze for details.
B IV	30–35	Black	1. Red : 5 black palmettes	do.	Coarse lines of varying width and depth of color. Ordinarily white enamel for female flesh (and accessories). Often dull color (solid) for a garment.
B	do.	do.	2. Black : 3 red palmettes and 2 lotus buds		
B	do.	do.	3. White : 3 black palmettes		
C V	30–40	Black	White : 3 glaze palmettes	White (or yellowish)	Rather fine lines varying from black to yellow. Dull color (solid) is often used for garments.
C VI	do.	do.	1. White : 3 palmettes in dull gray or pink	Pure white	do. do.
C	do.	do.	2. White : 3 glaze palmettes	Pure white	Fine even lines of dull pink or purplish.
D VII	15–25	Red	Red : two rows of bars, or rarely rude palmettes	White (often shiny)	Coarse lines of glaze, commonly yellow. 1. Maeander above and below the scene. 2. Maeander only above the scene.
D VIII	do.	do.	Red : two rows of bars	White	1. Coarse lines of glaze; thick red or brown or thin pink (solid) is added for garments. 2. Drawn in dull color : either a glaze brown or yellow that has lost its lustre, or in a thick red-brown.

ATHENIAN LEKYTHOI

WITH OUTLINE DRAWING IN GLAZE VARNISH ON A WHITE GROUND

BY

ARTHUR FAIRBANKS

MUSEUM OF FINE ARTS, BOSTON

New York

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PREFACE

The purpose of the present volume has not been to make a thesaurus of lekythoi with drawing in glaze on a white ground, though I have included in it all the examples that I have seen and some that I know only by description; I have rather aimed to study the different classes of white lekythoi in their relation to each other and to vases in a different technique. Using as a basis the work of Pottier, Furtwängler, Bosanquet, and others, I have brought these classes of lekythoi into a fairly well-established series, dating approximately from 475 to 430 B.C. The results are important for the history of Greek vase painting, in that changes are much more clearly defined here than in other kinds of vases during this period.

Delays, for which I am only in part responsible, have postponed the appearance of the present volume until it is somewhat out of date so far as the Athenian collections are concerned. A discussion of the new lekythoi, mainly from Euboea, may be added in a supplement to a second volume, if I am able to complete my work by treating lekythoi with drawing in dull color.

My thanks are due to many friends who have assisted me in these studies, and in particular to the museum curators, who have given me every opportunity to study the collections in their care. In expressing my regret that MacMahon's article on white lekythoi (*American Journal of Archaeology*, 1907, p. 7 f.) appeared too late for me to make use of it, I wish to acknowledge obligation to Mr. MacMahon and the *Journal of Archaeology* for permission to reprint one plate (plate XV). Finally, both on my own behalf and on behalf of the classical department of the University of Michigan, I desire to thank the Honorable Peter White, Regent of the University, for the generous aid which has made it possible to publish this volume in the University of Michigan Studies.

ARTHUR FAIRBANKS.

LITERATURE

In addition to the catalogues of vases in the public museums (of which Collignon-Couve, *Catalogue des vases peints du Musée national d'Athènes*, 1902, is most important for lekythoi) and in private collections (*e.g.* Fröhner, *Collection van Branteghem*, 1892), the following books are devoted wholly or in part to white lekythoi: —

Benndorf, *Griechische und sicilische Vasenbilder*, Berlin, 1869–1883.

Dumont, Chaplain, Pottier, *Les céramiques de la Grèce propre*, Paris, 1884–1890.

Pottier, *Étude sur les lécythes blancs attiques à représentations funéraires*, Paris, 1883.

Murray, *White Athenian Vases in the British Museum*, London, 1896.

The following articles, also, are important for the study of these vases: —

Arch. Zeit. 1880, S. 134 f. Furtwängler, "Weisse attische Lekythos."

Am. Jour. Arch. 1886, p. 385 f. Wright, "Unpublished White Lekythoi from Attica."

Athen. Mitth. XV. S. 40 f. Weisshäupl, "Attische Grablekythos" (also *Festschrift für Otto Benndorf*, Weisshäupl, "Der Gang zum Grabe").

Jour. Hell. Stud. 1896, p. 164 f. Bosanquet, "On a Group of Early Attic Lekythoi." 1899, p. 169 f. Bosanquet, "Some Early Funeral Lekythoi."

In the effort to place the different classes of lekythoi, constant reference is made in the following pages to Hartwig, *Die griechischen Meisterschalen des strengen rothfigurigen Stiles*, 1893, and to Klein, *Die griechischen Vasen mit Lieblingsinschriften*, Zweite Auflage, 1898.

INTRODUCTION

I

ALL through the history of Greek vase-painting attempts were made to secure a white ground as the foundation for the painter's work. These attempts met with varying success, but never with such success as to supersede other forms of decoration. The advantages of a white ground are obvious. Black lines show better on white than on dark red, and polychromy could be introduced with the white ground into this lesser art, instead of being limited to painting of a more ambitious type. But it was difficult to attach a white coating securely to the vase, and when the coating was first made secure this end was attained at the expense of whiteness. Later a white chalky coating was attached securely to the vase, but the coating itself was so friable that the painted scene was anything but permanent. So far as general vase-painting was concerned, the use of a white ground never passed the experimental stage; only on vases of one type, manufactured for a special purpose, did it ever become common. These vases were the so-called white lekythoi, made at Athens for use in connection with the burial of the dead.

The Greek word λήκυθος is an old name for a flask or bottle in which oil was carried.[1] So in Homer the word is used to denote the golden vessel containing oil which Nausikaa and her two companions took with them, that they might have oil with which to anoint themselves after the bath. In the time of Aristophanes and Plato[2] it still means the oil-flask which the athlete carried together with his strigil, an oil-flask "worth an obol." Small flasks, presumably of a different shape, were used for perfumes, and these also received the same name; such a perfume bottle is mentioned in the *Andromeda* of Sophocles,[3] and Pollux interprets the adjective which Sophocles uses in this connection as meaning μονολίθους, "of one piece of stone." The

[1] *Odyssey*, VI, 79, 215.

[2] Aristophanes, *Ran.* 1200 f., *Frag.* 14; Plato, *Charm.* 161 E [*Hipp. Min.* 368 C and schol.].

[3] Sophocles, *Frag.* 133; Aristophanes, *Plutus*, 810 αἱ δὲ λήκυθοι μύρου γέμουσι; *Eccles.* 538; *Frag.* 8.

use of lekythoi in burial rites is expressly mentioned by Aristophanes[1] in an often-quoted passage, which, so far as I am aware, is the only passage in literature referring to the particular class of lekythoi to be treated in the present monograph. The date of the *Ecclesiazousae* (392 B.C.) corresponds to the period represented by large numbers of the smaller extant lekythoi. Evidently the term is employed by Greek writers to mean any small flask such as may be used for oil or perfumes.[2]

Scarcely more light as to the exact meaning of the term is gained from an examination of vases on which the name is incised.[3] One of these is of an early shape from which the later pitcher, as well as the later oil-flask, may have been derived; another would in modern terminology be called an *aryballos*, although this type of aryballoi seems to have been devised to take the place of earlier lekythoi when what we now call lekythoi were manufactured solely for use in connection with burial. It is, therefore, merely a matter of convenience when modern students in the effort for a more exact terminology employ the term *aryballos* to cover the vessels with a mouth somewhat like that on lekythoi and a full body flattened on the bottom, while they limit the term *lekythos* to slender vases with a separate foot attached. I shall attempt to outline the development of this form in the latter part of this introduction. The typical lekythos shape was attained by the beginning of the fifth century, *i.e.* before the outline technique became general on this type of vase, and the changes which appear after this date affect only details. The lekythoi with outline drawing on a white ground are small vases ordinarily from six to twelve inches high, with a high, nearly straight, body on a disk-foot, a slender neck to which is attached the small high handle, and a rather large bell-shaped mouth. The upper two-thirds of the body is covered with a white or whitish slip on which the design is drawn in outline.

The lekythos shape on which this outline technique appears deserves attention both for its beauty and for its adaptation to the

[1] *Eccles.* 995 Νε. τὸν τῶν γραφέων ἄριστον. Γρ. οὗτος δ' ἔστι τίς;
Νε. ὃς τοῖς νεκροῖσι ζωγραφεῖ τὰς ληκύθους.
Cp. 1032 καὶ ταινίωσαι καὶ παράθου τὰς ληκύθους.

[2] It is unnecessary to make more than a passing mention of the use of the word to denote a drinking vessel in Aristophanes, *Frag.* 399, or of its use in Cyprus to mean small pitcher. Cp. Athenaeus, XI, 495C, and *Etym. Magn.* 563, 40. The word ληκυθοποιός occurs in Strabo, XV, 717, and in a list of artisans in Pollux, VII, 182; and the word ληκυθουργός is used by Plutarch (*Pericles*, 12).

[3] *C.I.G.* 8337, 8346*k*, 8498. Cp. also the paper by O. Jahn in *Berichte der Kön. säch. Gesell.* 1854, S. 27 f.

use for which it was intended. The curve of the body, which is scarcely noticeable until it rapidly rounds in towards the bottom, is balanced by a reversal of a similar curve in the shoulder and neck; the reversal, however, is not mechanical, for one member of the latter curve serves to mark off the top of the body, while the other member bounds the slender neck. In the full mouth sometimes the curve of the lower part of the body is repeated in a modified form; sometimes we find a more complex curve, giving a trumpet-shaped mouth. Finally the delicate handle assumes a subordinate place, in due balance to the curve of the neck and shoulder.

The handle evidently is not intended for carrying the vase, nor is the high, slender vase adapted for actual use as an oil-flask. Some of our lekythoi are indeed purely ornamental, for the neck is solid; or mainly ornamental, as in cases where only a small tube could be utilized for some very precious perfume, or again where only the upper part of the body is the receptacle, to which access is gained through the neck.[1] As vases for perfumes, however, vases to stand in a woman's apartments, or beside the corpse before it was carried out to be buried, they are made in a shape well adapted for their use. Moreover, the slender neck and slight hollow in the mouth, where a few drops are retained when some of the contents are poured out, render them suitable for a perfume of which only a few drops would be used at a time. That these were the uses of the particular class of lekythoi to be discussed, lekythoi with designs in outline on a white ground, is evident both from scenes in which lekythoi stand on the tomb or beside the dead body, and again from the fact that scenes from the women's apartments and scenes connected with the burial of the dead are found on all but a few (earlier) lekythoi of this class.

The class of vases which I propose to treat in the present paper has attracted attention only within the last forty years, the period during which excavations have been carried on extensively in Greece. A few of the funeral lekythoi were published by Stackelberg in 1835 (*Die Gräber der Hellenen*); hardly any more were known to O. Jahn in 1854 (*Beschreibung des Vasensammlung König Ludwigs in der Pinakothek zu München*, xxiii, xxvii, cxxxiv); Pottier (*Étude*, p. 3) quotes a statement of M. de Witte in 1866 to the effect that the principal museums of Europe possess hardly more than two or three

[1] Benndorf, *Griech. Sicil. Vas.* p. 29; *Brit. Mus. Cat. Vases*, III, D 48; Couve, *Vases peints d'Athènes*, 1629; Wien, Oester. Museum, 1087.

specimens each, a statement, however, which did not hold good of the British Museum, nor of collections in Athens. The Athenian collections were first studied carefully by Benndorf and by Dumont, with the result that in 1874 the latter writer estimates the number known at about six hundred. Almost every grave that is opened in the vicinity of Athens adds to the number, and a large number have been found in the vicinity of Eretria during the last ten or fifteen years.

There can be no question that this white ware with outline drawing was essentially an Athenian product. So far as the lekythoi are concerned, they have been found in considerable numbers on the island of Euboea, and also in Sicily, although more than three-quarters of the known specimens have come from the vicinity of Athens. Isolated specimens have been brought from Rhodes (*Brit. Mus. Cat.* II. B 633); from Cyprus (*Brit. Mus. Cat.* III, D 51, and *Bull. Corr. Hell.* 1898, p. 417 f.); from Vulci (Paris, Cab. Med. *Catalogue*, No. 299; de Luynes, pl. 16); from Locri (Paris, Cab. Med. *Catalogue* 496, 497; de Luynes, pl. 17–18); and in Greece some specimens have come from Salamis (e.g. Athens, Couve, 1038); from Aegina (Munich, Jahn, xxvi); from Tanagra (Pottier, *Étude*, p. 3); from Corinth, as well as from different parts of Attica.[1] The fact that the Corinthian lekythoi are rude in shape and rudely decorated separates them as a class from all the rest; they seem to be made of Corinthian clay, and if so they are undoubtedly a local product. The question whether they are a local product or imported from Athens, arises also with reference to the Sicilian lekythoi, and here the answer is by no means assured. Probably these lekythoi came from Athens, for the slight differences between them and the lekythoi found in Attica are just such as might be expected between products for export and products for the local market. Most of the specimens from Italy and Sicily are drawn in glaze outlines. At Eretria, on the island of Euboea, most if not all the classes of Athenian lekythoi are represented, and it is hardly possible to avoid the conclusion that the vases found here are of Athenian manufacture. The possibility still remains that many of them may have been made by Athenian workmen who established shops in Eretria itself.

The use of outline drawing on vases with a white surface can hardly be older than the beginning of the fifth century B.C., and scenes which

[1] The Sigeion white lekythoi mentioned by Jahn, *Vasensammlung*, p. xxvii, were without doubt in the black-figured, not the outline, technique.

represent burial and the tomb do not appear until toward the middle of the century. The *terminus ad quem* for white Athenian lekythoi has not been determined, but the great bulk of them were manufactured between 450 and 390 B.C. That they continued in use after 350 B.C. seems most unlikely.

In contrast with the splendid specimens of Greek vase-painting found in Italian tombs, these small white vases "painted for the dead" must take a humble place in our estimation. Most of them are "shop-work," turned out rapidly to serve a temporary purpose; on even the best of them the white surface was easily injured, and no artist has deigned to sign any work that was so perishable. But in spite of the instability of this surface, it was used by some of the greater vase-painters on the protected interior of the *kylix*, with most interesting results. The greater freedom and truth of the single line, which make these drawings superior to those in a technique where the line must be reinforced, are evident not only on these *kylikes*, some of which are signed, but even on the more hasty work which appears on lekythoi. The best of these lekythoi will easily bear comparison with the masterpieces of the kylix-painter's art. And even in the ordinary run of lekythoi, made to be used once and then consigned to the tomb, the drawing makes clear its Greek origin.

The main interest of these funeral lekythoi, however, lies in the fact that the scenes they represent are much nearer to the actual life of the people than the scenes on vases that are in themselves much finer. The scenes from indoor life representing women at home are an invaluable addition to our knowledge of Greek home life; and the testimony of the funeral lekythoi sheds light on many an obscure passage in ancient writers describing the customs of burial and of worship at the tomb. The arrangement of garments and hair at different periods, the pottery vessels, mirrors, etc., used in the toilet, the prevalence and variety of domestic animals, — these are but a few of the questions on which light is shed by these vases. In all such work the scenes become stereotyped, but these scenes began as reproductions of literal fact, and the process by which the types became fixed can be followed in the specimens which remain to us. With the discovery of new vases and the more careful study of those already in our museums, much new information as to the home and as to the worship of the dead may be expected.

II

A casual examination of so-called white lekythoi is sufficient to reveal the fact that they are not strictly a homogeneous set of vases; on the contrary, the process of their development may be followed in detail, and the line of demarcation between this group and vases of earlier groups is not at first sight evident. The kind of slip varies from one that is hard and yellow, to one that is white and friable; the use of a black glaze on neck and handle, the color and ornamentation of the shoulder, the presence and character of the preliminary sketch, and the use of color are the most important variable elements. On the other hand, the general shape is approximately fixed, the upper part of the body is regularly covered with a white or whitish slip, the base of the body and the mouth are black, and at least a portion of the main scene with which the vase is ornamented is drawn in outline.

For the purposes of the present investigation the term white lekythoi includes all lekythoi with a whitish slip on which some portion of the scene is drawn in outline. Before going on to give an outline of the classification which I propose for these vases, it is proper for me to justify my decision to draw the line at this point, so as to include with the white lekythoi a class of vases known as the "vases de Locres." So far as I am aware the French savant M. Dumont was the first to study this group of vases and to apply this name to them.[1] The name is not fortunate and has not been retained; but the class has been accepted and studied as a class, especially by French scholars. As defined by M. Dumont and his successors, the class includes vases with black-figured scenes painted on a yellowish white ground and vases with outline drawing on a similar ground. The appropriateness of this division between vases with a yellowish white ground and the so-called "Attic" white lekythoi is the question now to be considered.

The distinct characteristics of "Locrian" lekythoi with outline drawing, as distinguished from "Attic" white lekythoi, are stated as follows by the successor of M. Dumont in this line of study, M. E. Pottier.[2] White lekythoi proper differ from "Locrian" lekythoi with outline drawing: (1) in the slip, "La couverte blanche des lécythes

[1] Dumont, "Les peintures céramiques de la Grèce propre," 1874 (reprinted from the *Journal des savants*, 1872–1873); *Gazette des beaux-arts*, 1874, I, 126. Both articles are reprinted in Dumont-Chaplain, *Les céramiques de la Grèce propre*, Vol. II.

[2] *Étude sur les lécythes blancs attiques à représentations funéraires*, Paris, 1883, pp. 4–5.

attiques est d'une couleur laiteuse; elle est même d'un blanc de neige dans les lécythes soignés; elle est peu luisante, fragile, souvent craquelée ou écaillée. La couverte des vases de Locres est toujours d'un blanc salé qui tire sur le jaune; elle est lustrée et adhère fortement à l'argile du vase"; (2) in the technique, "Les lécythes blancs sont peints au trait en couleur rouge, jaune, plus rarement brune ou noire. Les vases de Locres sont toujours au trait noir ou brun-noir et, le plus souvent, les personnages sont peints intérieurement . . . comme sur les vases à figures noires"; (3) in the subject represented, "La grande majorité des lécythes blancs est ornée de sujets funéraires; sur les vases de Locres, ce sont des scènes mythiques ou familières." These characteristics are sufficient in the opinion of M. Pottier to distinguish clearly the two classes. And yet in a list of certain Attic white lekythoi which he gives in a note on this same page (p. 5, n. 1), numbers 6, 8, 14, and 15 undoubtedly belong to the type which he has defined as Locrian.[1]

The real difficulty with this principle of classification lies not in the failure to apply it successfully, but rather in the fact that no sharp line of difference exists at the point where a distinction of the two classes is proposed. The difference between the earlier yellow-white slip and the later chalky slip is very pronounced, but there are gradations in the series between the two well-marked extremes; black or brown outlines appear in both classes; scenes from home life and less commonly mythological scenes are found in both classes. Moreover, the so-called Locrian vases include two radically distinct groups, the one in the black-figured technique, the other in a modification of the red-figured technique. On the second of these two groups we find the use of a fine line of thick black glaze, a distinct characteristic of the red-figured technique; the preliminary sketch with a dull point in the soft clay, a process devised by the painters of red-figured vases, is seen on the more careful specimens of early vases with outline drawing; even where a portion of the figure on these vases is painted in silhouette, one can sometimes trace its outline as drawn with a somewhat finer brush before the interior is filled in solid (perhaps a modification of the red-figured technique used to produce a silhouette effect); finally, the whole method of treating garment folds, anatomy, and features of the face, coincides with the method developed by painters

[1] The attempt to use this division of outline lekythoi by M. Collignon (*Catalogue des vases peints d'Athènes*) illustrates its imperfection. His numbers 398 and 678, for example, are of the same style, if not from the same "shop," but the first is classed as Locrian, the second as an Attic white lekythos.

of red-figured vases. In fact, the only difference between the drawing on outline vases and red-figured vases is that in the case of the latter the defining line of the figure must be reinforced and then used as the boundary of a solid black surface. There is practically a continuous development from vases with black figures on a whitish ground up to the vases on which the scene is drawn in outlines of dull color on a pure white ground; at one point in this development, however, the influence of a new technique comes in to modify its course, and it is at just this point where a line may reasonably be drawn for convenience of classification. As vases without slip are classified under the headings black-figured and red-figured, so vases with a slip may be classified as black-figured vases and vases with some part of the scene drawn in outline.

The general class of white lekythoi with outline drawing may be subdivided into two groups, according as the lines of the drawing are in glaze or in dull color. The division is somewhat arbitrary inasmuch as a few types of one group have counterparts more or less close under the other group; and in one instance where this connection is very important I propose to discuss one type of small lekythoi with drawing in a peculiar dull red color, with lekythoi of the same type drawn in glaze outline. In spite of this objection the division is in the main chronological, and it is especially convenient inasmuch as no gradations have to be considered.[1] The present monograph deals with the glaze-outline lekythoi; the discussion of lekythoi on which no part of the outline is drawn in glaze, is reserved for another occasion.

III

ANTECEDENTS OF WHITE LEKYTHOI WITH OUTLINE DRAWING

The general shapes, the types of ornamentation, and the character of the slip which appear in the earlier classes of white lekythoi with outline drawing, were developed in the black-figured technique. To these vases, then, the greater number of which are earlier than vases with outline drawing on white, we must turn in order to find the historic setting for the present class.

[1] On a few vases glaze is used for the ornamentation of shoulder, etc., and dull color for the drawing of the main scene, or the reverse. All these vases are classed with the first group, *i.e.* they are treated as glaze-outline vases.

1. *Shape.*

Under this heading I can only point out the most important types in the development of the lekythos shape, and I must necessarily pass over the many intermediate shapes which bridge the connection from one type to another. A natural starting-point is found in the "proto-Corinthian" type (Furtw. *Berliner Vasensammlung*, Taf. v, no. 102), a shape which was imitated in the early Italian bucchero ware, but was soon discarded. One vase of somewhat this shape is interesting because it bears an early incised inscription in which the vase itself is called a lekythos (C.I.G. 8337, *Bull. Arch. Napol.* II, 20). From this type, which was closely connected with some of the Corinthian pitcher shapes (*e.g.* Furtw. Taf. iv, no. 19), was developed the later "aryballos" (also called *lekythos*, C.I.G. 8498) as well as the lekythos proper. The earliest shape of lekythos in black-figured ware (Furtw. Taf. vi, no. 174) is rude indeed; it lacks both shoulder and neck, and the foot is merely an appendage to the vase. Most of the black-figured lekythoi, however, belong to two general classes, — (a) a low, rather squat shape in which the body rapidly contracts from the shoulder down (Furtw. Taf. vi, no. 175 and no. 178); and (b) a high, slender type with a body that is nearly cylindrical from the shoulder down to within a short distance of the foot. (a) Lekythoi of the squat type continued to be manufactured for a long time, especially in the small sizes (cp. *infra*, A I, no. 9, p. 34). In the earlier ones the mouth is small and very low, the neck is distinct from the shoulder (Furtw. Taf. vi, no. 175), and the curve of the body is a somewhat awkward kyma; in later specimens neck and shoulder form an unbroken graceful line, and the curve of the body gradually contracts to the point where the base may form an organic part of the whole. (b) The slender cylindrical type of lekythos with the picture on the upper part of the body is very common, and many of the specimens are relatively late and careless. Early in the fifth century a modification of this type was introduced, and to this group belong most of the careful specimens of black-figured work. A heavier but finely proportioned body, a rather flat shoulder separated plastically from the shorter neck, and a large bell-shaped mouth, characterize these vases. A white ground is found occasionally on the slender cylindrical type as well as on the finer shape which succeeded, and it was this latter type which was adopted for the more careful specimens of early lekythoi with outline drawing. The smaller, careless lekythoi with outline drawing show a great variety of shape. Commonly neck and shoulder

form one continuous curve, and frequently the body contracts slightly, beginning at the shoulder. No strictly new shapes are found in the first class (Class A); but in the following classes (Classes B and C) the finer shape which has just been described is slightly modified.

Fig. 1.

The shape of certain details needs to be described more definitely than was possible in the general statement of the preceding paragraph. The mouth of the earliest black-figured lekythoi and of the later squat type was broad and shallow, with nearly straight edges (Fig. 1). The cylindrical type (b) is found with two different kinds of mouth: one spreading rapidly till its diameter is about twice that of the neck, and again at the upper edge flaring outward, the "trumpet" mouth (Fig. 2); the other repeating quite accurately the curve of the neck, but on a shorter scale (Fig. 3). This second kind of mouth is practically limited to the cylindrical black-figured lekythoi. In the final type of black-figured lekythos mentioned above the "trumpet" mouth sometimes occurs, but more commonly the main curve assumes a somewhat parabolic form instead of flaring outward at the upper edge (Fig. 4). This "bell-shaped" mouth is commonly found on outline lekythoi. In the case of earlier lekythoi the neck is short and forms a continuous curve with the shoulder (Fig. 5). On lekythoi of the cylindrical type it is considerably longer and it is still continuous with the shoulder. Finally, it becomes somewhat shorter, and is plastically separated from the

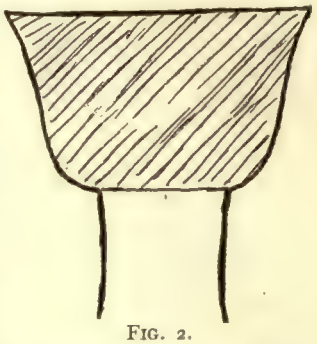

Fig. 2.

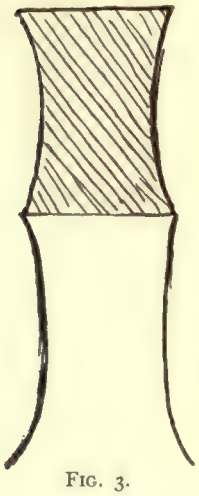

Fig. 3.

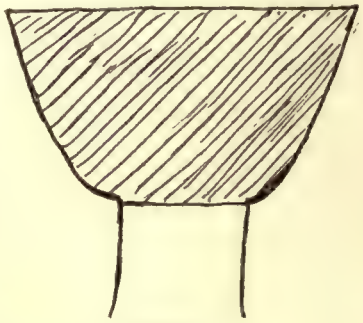

Fig. 4.

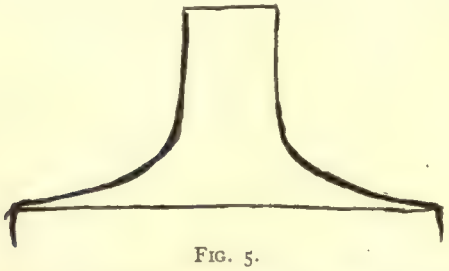

Fig. 5.

shoulder by a slight horizontal ridge (Fig. 6).

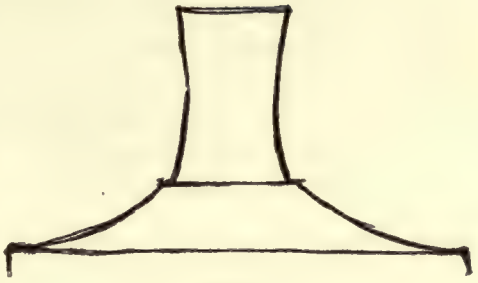

Fig. 6.

The earlier lekythoi have a foot like an amphora, gradually sloping to a sharp edge and covered with a black glaze (Fig. 7). This type of foot disappeared before the cylindrical type of lekythos came into existence and was replaced by a plain disk with a hole in the centre, into which was placed the conical point of the lekythos body; this disk had a simple convex edge left red (Fig. 8), or a slightly concave edge with a narrow line of black around it (Fig. 9), or again it consisted of two members, a plain band of original red above, and below this a narrow half-round partly or wholly painted black (Fig. 10). This last form was commonly used on lekythoi of the cylindrical type. These three forms all appear on the later black-figured lekythoi and on the earlier lekythoi with outline drawing, and that somewhat indiscriminately, although the latter form was more common on smaller specimens. On early outline lekythoi we also find a type of foot which came to be universally used on these lekythoi, viz. a disk with slightly convex edge in the top of which is cut a slight furrow (Fig. 11). The only further change consists in the substitution of a disk with its under side concave so that it only rests on its edges (Fig. 12), instead of the plain disk that was used at first. In the earlier specimens the foot is joined abruptly to the body; in the later black-figured lekythoi, and

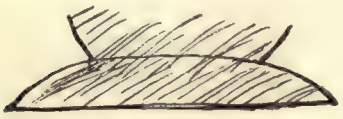

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

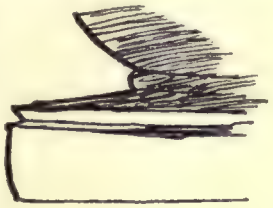

Fig. 11.

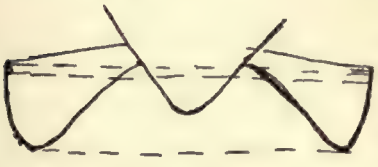

Fig. 12.

generally in the careful outline lekythoi even of the earlier classes, a slight torus is inserted between the body and the foot.

Broken specimens of lekythoi throw some light on the process of construction. It would appear that the vase was constructed in four or five pieces, which were attached to each other while the clay was still wet. The body of the vase with its conical bottom, the flat, round foot, the upper part of the vase (or simply the neck and mouth), and the handle were made separately; in some specimens the shoulder was made by itself, and then attached to the neck and mouth, which were moulded in one piece. The process of moulding the round parts on the wheel, and the shaping of the handle in a form, as well as the later processes of assembling the parts, drying, and baking, are the same for lekythoi as for other vases.

2. *Black Glaze and Ornamentation.*

In the case of early Attic lekythoi the mouth, the back of the handle, the lower part of the body, and the foot, were covered with the black glaze or varnish in which the scenes were painted. This distribution of black continued in all but the latest specimens of black-figured lekythoi (with the exception that the edge of the foot commonly was left red), and it was adopted for most of the smaller examples of early outline lekythoi. Beginning with the latest type of black-figured lekythoi, and becoming all but universal after the early period of outline lekythoi, a new and wider use of the black glaze is found. Not only the mouth but also the neck of the lekythos, not only the back of the handle but now the whole handle, is covered with black, while the foot is left red or in some early specimens adorned with a narrow stripe of black.[1] The use of a white slip on the neck, either plain or adorned with a band of ivy-leaves, is extremely rare; in other instances the neck is without ornament.

In the early Attic lekythoi the *shoulder* bears a frieze of animals, commonly a pair of cocks, quite rarely a scene from human life. In later specimens of the squat type (a above) this is replaced by a band of connected lotus buds pointing down. In the later squat forms and in the cylindrical type (b above) the lines connecting the lotus buds are omitted and the buds themselves are carelessly drawn; later, two concentric rows of bars are all that remains of this ornament, and these bars are the normal decoration for the shoulder of small lekythoi

[1] A few black-figured lekythoi of the latest type, however, retain the red neck, e.g. *Brit. Mus. Cat. Vases*, II, B 542.

(both black-figured and red-figured), and of earlier small outline lekythoi. In the latest type of black-figured lekythoi the shoulder bears a vine with palmettes, — three palmettes connected in front and another free one on each side; above them in the finer specimens is a narrow band of short fine bars between two concentric circles, and often four or five small dots appear in the spaces between the palmettes. This pattern continues on the larger outline lekythoi with red shoulder, and is only changed at about the time when a white slip begins to be used on the shoulder.

With the appearance of the cylindrical type of lekythos an *ornamental band*, a maeander or some other figure, begins to be used at the top of the body to bound the main scene. A checker-board pattern (Fig. 13), or an imitation of this obtained by placing rows of dots

Fig. 13.

Fig. 14.

Fig. 15.

diagonally between horizontal lines(Fig. 14), or simply a double row of dots, is the commonest ornament at first (Fig. 15); later, these gradually disappear before the maeander. In the latest type of black-figured lekythoi the maeander is often broken by a square in which is placed a horizontal cross, and this same ornamental band is found on many of the earlier outline lekythoi (Fig. 16).

Fig. 16.

The black glaze below the main scene is rarely absolutely plain. On lekythoi of the squat type it is ordinarily broken by a rather wide line left in the natural red color of the clay; on lekythoi of the cylindrical type we find this same red line with perhaps purple lines on the black above and below it; while on the latest black-figured lekythoi the upper edge of the black base is ornamented by two narrow purple lines, but it is otherwise unbroken. The last type, *i.e.* two purple lines on the upper edge of the black base, appears on the larger early outline lekythoi; the type mentioned second, lines left in the natural red of the clay, or a reserved red line with purple lines added on the black glaze of the base, on the smaller more careless outline lekythoi of the first period.

3. *The White Slip.*

The white slip or engobe which characterizes the lekythoi with outline drawing, is found earlier on specimens of the black-figured

ware. Two pitchers signed by Nikosthenes (Brunn, *Griechische Künstler*, nos. 30, 31, now in the Louvre) are perhaps the earliest examples of the white slip in Attic black-figured ware; the British Museum possesses a pitcher of very similar style but unsigned. These pitchers belong to the earlier work of Nikosthenes and no doubt fall before 500 B.C. From what we know of Nikosthenes it is extremely probable that he introduced the use of the white slip into Athens,[1] and it is generally held that he adopted this technique from Naukratis in Egypt. The fact that some fragments of this Naukratis ware have been found on the Acropolis at Athens,[2] is sufficient to prove that it was not unknown there. The innovation became popular, especially when outline drawing on white, which was rarely practised at Naukratis, began to be used at Athens; and for two centuries the white slip continued to be used on certain classes of vases.

Of the earlier history of the use of a white slip it is not my purpose to speak here in detail. Even in certain classes of Mycenaean ware a black, or red, or yellow-white surface was prepared for the design. The next time in the history of vase-painting when a slip appears, is on certain large amphorae from Melos;[3] here the slip is yellowish, and the design is painted on it in a reddish brown, rather dull glaze. The large hydriae of "island" ware (as it may now be called), recently found on the island of Rheneia, have a somewhat whiter slip,[4] the surface is more even, but less shiny than that of the Melian ware. A similar slip is found on early ware (mostly plates and oinochoai) from the island of Rhodes;[5] but it did not long continue in use, if one may judge from the fact that much the same ware is found without the slip. It was probably from Ionia that the use of a slip was introduced into North Africa. On the ware now connected with Kyrene we find a hard greenish yellow slip of very even texture. This slip, which is much like the surface of the clay of which the vase is made when that clay has been very carefully washed, is applied both to the interior and to a band on the outside of these kylikes. On the Naukratis ware, from which the use of a slip may have been introduced into Athens, the slip has none of the green tint which characterizes the ware from Kyrene, and its texture seems quite different. It is more like a paint

[1] Cp. Loeschcke, *Arch. Zeit.* 1881, S. 34 f.

[2] *Ath. Mitth.* 1889, S. 341.

[3] Conze, *Melische Thongefässe*, 1862; cp. *Arch. Zeit.* 1854, S. 181, Taf. 61; Birch-Walters, *History of Ancient Pottery*, I, 301.

[4] Birch-Walters, I, 302.

[5] Longperier, *Mus. Napol.* III, Taf. 52 and text; Birch-Walters, I, 334.

applied after the vase is completed, than like a slip of clay similar to that used in the manufacture of the vase. Probably the use of it in Egypt is to be connected with the ceramic industry in Asia Minor. It is certainly instructive to compare the Naukratis ware with the remarkable series of sarcophagi from Klazomenai, examples of which are now to be found in the principal museums of Europe.[1] These are covered with a fine white slip which scales off in flakes; on this the design is painted in a dark reddish brown, and fine white lines are added on the brown surface to indicate details.

The earliest examples of a slip on Athenian ware are of a dirty yellow color, and the surface is very smooth but not shiny; as has been said this slip occurs on pitchers of some size.[2] A few lekythoi of the squat type have a slip over the upper part of the body, but it is of a cruder sort than that on the pitchers of Nikosthenes. The color is brownish, and it is so thin that the red of the clay shows through; apparently it is put on with a brush while the vase is on the wheel, and often it is not distributed evenly. On lekythoi of this type and of the cylindrical type a thicker brownish wash of similar consistency appears occasionally, but in the later specimens the color tends toward a yellowish white. Rarely this slip is covered with a transparent yellowish varnish or glaze. On later black-figured lekythoi of the developed type we often find a creamy white slip of very smooth consistency which resembles the slip on the best of the white kylikes more than that on other lekythoi. Finally, on most of the outline lekythoi belonging to the first class to be considered (Class A), the slip is thin and hard, closely attached to the body of the vase, and of a dirty brown color. The chalky slip of later lekythoi is not found on any of the earlier specimens.

On lekythoi of the squat type the slip covers the main part of the body; on cylindrical lekythoi it comes scarcely below the middle of the body; and on lekythoi of the developed type it covers about two-thirds of the body. Only sporadically does it appear on the shoulder or the neck until about the middle of the fifth century; from this time on it is regularly placed on the shoulder as well as on the body.

The result of this cursory survey of the use of a white slip is to show that it has a more or less continuous history from very early times. Perhaps one other factor should receive greater weight in explaining its appearance on Athenian vases at the beginning of the fifth century. A painted placque, found on the Acropolis and pre-

[1] Birch-Walters, I, 362; *Bull. Corr. Hell.* 1890, p. 376 f.

[2] Louvre F 116, 117.

served in the Acropolis Museum (Ἐφ. Ἀρχ. 1887, pl. 6), has a creamy white slip on a pottery foundation. Enough examples of painted stelai remain to show that a white marble surface was often used for painted figures at about this period. The substitution of a pottery placque covered with white paint or with some form of white slip for a slab of marble, would be quite natural, independently of the use of a white slip on vases. Apparently we are justified in connecting the introduction of vases with a white slip into Athens with the effort for novelty which marked the workshop of Nikosthenes; it is possible, however, that instead of introducing this type of vase from Naukratis, he rather adapted a process which was already in use for painted placques. In any case both the practice of painting on white placques, and the presence of fragments of Naukratis ware with a white slip in Athens, must be considered in studying the appearance of a white slip on Athenian vases at this time.

4. *The Outline Technique.*

It is a curious fact that the practice of drawing some part or parts of the figure in outline was associated with the use of a white slip from comparatively early times. On the Melian amphorae the heads of women were drawn in outline, and the same is true of the hydriae found on the island of Rheneia. On an early series of Rhodes plates (*e.g.* the Euphorbos plate, *Brit. Mus. Vase Cat.* II, A 268) most of the scene is drawn in outline. On the Rhodes oinochoai with a white slip, and on the Rheneia hydriae the heads of animals were treated as on the Melian amphorae; and on the Rhodes ware a space was commonly left white underneath the bodies of animals. On the sarcophagi from Klazomenai we find the heads of animals drawn in outline and the eyes are of much the same type as those on the wares that have just been considered. The Kyrene vases show no use of outline drawing. On the Naukratis pottery, however, there are some repetitions of the Rhodian usage; or again the faces of the women are covered with a white enamel paint, whiter than the slip, and on this surface the details are drawn in outline.[1] This use of lines on white to give detail was already practised at Athens where the flesh of women was given in white on normal black-figured ware. An examination of the female profile and of the treatment of women's eyes and hair, as well as of animals' heads, shows that the use of outline technique was not developed sporadically in different places, but rather that it formed a

[1] E.g. *Jour. Hell. Stud.* pl. lxxix.

continuous development. Whether it arose in Asia Minor or in the islands cannot be determined until the matter has been more exhaustively studied; the hydriae found on Rheneia, however, do supply a definite link between the Melos amphorae and the oinochoai (and vases with similar technique) found on the island of Rhodes.

On a black-figured amphora signed by Amasis and on a few others in the style of Amasis (Berlin Inv. 3210; de Luynes, *Vases peints*, pl. III, cp. also *Wien. Vorlegebl.* 1889, IV, 4; *Jour. Hell. Stud.* 1899, p. 140, n. 1), the head of a female figure is drawn in outline on the red ground. Curiously enough the drawing is quite like that on the island ware just referred to. In particular the eye differs from the ordinary female eye on black-figured ware with its rounded ends (Fig. 17*a*) and from the more careless incised eye on later black-figured ware (Fig. 17*b*), and in contrast with these types it has the long sharp ends that appear on the island ware and on some examples from Naukratis (Fig. 17*c*). On a few vases of this period, as on a later small amphora at Athens, a female head overlaps a male head, and is drawn in outline on red instead of having the outline incised, to make it more distinct. Winter in an interesting article (*Arch. Zeit.* 1885, S. 187 f.) has called attention to small female heads drawn in outline on a series of kylikes by Eucheiros, Hermogenes, and other "Kleinmeister." This style, dating from perhaps the middle of the sixth century B.C., is an anticipation both of the red-figured methods, and even more exactly of the later outline technique on white. It is found on relatively few vases except kylikes, unless the Gorgoneion found in the interior of kylikes and rarely on other vases, and the bearded mask of Dionysos or a satyr (also *en face*, cp. Munich, Jahn 1113) be reckoned as another form of the same style. In the same article Winter publishes a single instance of a profile head drawn in outline on the red clay ground from the period of the severe red-figured style; he also adds a very similar head drawn in outline on marble which is interesting as showing that this outline technique was not at this time limited to vases. I have already referred to the large pottery placque found on the Acropolis, which bears the figure of a warrior drawn in outline on a white slip.

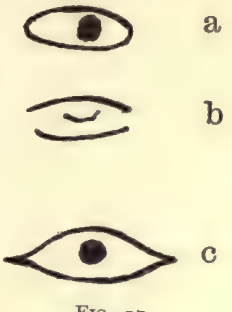

FIG. 17.

The last three instances come from the same period as the early white lekythoi with outline drawing. These lekythoi cannot be con-

nected directly with the female heads on the early "Kleinmeister" kylikes, for they are separated from them by a considerable interval. They are, however, closely connected with the pottery placque and the marble slab just mentioned; and the Bonn kylix published by Winter may be regarded as their immediate prototype so far as vases are concerned. In other words, they are to be regarded as a variation on the red-figured technique, a variation probably caused by the use of outline drawing on white for tablet and mural painting.

NOTE. — A complete study of outline drawing would have to consider not only the outline drawing by incised lines on a metal surface, but also the imitation of this in pottery; namely, drawing by incised lines on a surface painted solid black. And as the vases with a white ground first received monochrome drawings in outline, and later colors were used to bring out certain surfaces, in particular garments, so the black vases with outline drawings received added colors for flesh parts as well as for garments. Another group of vases with rude outline drawings (*e.g.* Berlin, Inv. 3382, and Athens, Nat. Mus. 537, Cv. 1120) is hardly important enough to need mention. But the occasional outline faces on the early Corinthian tablets from the Isthmus (Berlin, Furtw. 475, 479, etc.) and the Corinthian aryballoi (*e.g.* Berlin, Furtw. 1042, 1094) should not be entirely overlooked.

LEKYTHOI WITH DRAWING IN GLAZE LINES

The general lines for the classification of white lekythoi have already been laid down by Dumont, Pottier, Furtwängler, and Bosanquet; nevertheless, much remains to be done both in the careful determination of particular classes and in the study of the relations existing between these classes and other types of vases. A general division may be made between lekythoi on which ornament or scene or both are drawn in a glaze color, and lekythoi on which appear only lines of dull color, usually a gray or pink. There are only three or four specimens known to me, as to which there is any real doubt about the nature of the color in which the lines are drawn. And the general grouping I propose has a second advantage in that it is in the main chronological and not merely mechanical. Vases with drawing in glaze lines belong to the fifth century, and for the most part to the middle or earlier part of the century; while vases with drawing in dull color were not manufactured till after the middle of the fifth century. The only practical difficulty in drawing a hard and fast line at this point arises in the fact that one group of vases with a peculiar thick outline color is so closely allied to one group on which the drawing is in glaze, that it seems proper to discuss these two groups together under the present heading (*i.e.* D VIII, series 1 and series 2). As a matter of fact the dull color used for the outlines in the class referred to (D VIII, series 2) is no more like that ordinarily used on lekythoi with drawing in dull color than it is like the glaze color on the lekythoi now under discussion.

The general classification of lekythoi with drawing in glaze lines is indicated by the table which faces the title-page. Four main groups may easily be distinguished. Group A includes vases which are somewhat closely connected with lekythoi having black figures on a white ground. The slip is a dirty yellow or brownish as on these black-figured lekythoi, and solid black is often found either for the flesh or for a garment or accessory (but not for both). The distinguishing feature of the group as a group is the fact that part or all of the scene is outlined in fine relief lines of black glaze. As a whole this group is earlier than the groups which follow it in the table, and coincides in

time with the later black-figured lekythoi and in general with the "severe" red-figured vases. Group B is distinguished by the rather coarse lines of thinner brownish glaze on a slip like that in Group A; the fact that ordinarily an enamel white is added for women's flesh and for some accessories is a convenient means of determining most of the vases which come under this heading.[1] This group, which is unique and with a few exceptions belongs to a quite limited period, succeeds Group A in time, and precedes Groups C and D. The shortness of the period in which this enamel white was used is easily explained by the fact that the discovery of a fine white slip, the use of which soon became universal, made it no longer feasible to add white paint for details.

Group C is easily distinguished by the character of the slip. This is a fine white paste, almost shiny when it is polished and applied in a thicker coating than the earlier brownish slip; as compared with the slip on vases with outlines drawn in dull color it is of a firmer, more even texture and less friable, although no sharp line of division exists at this point. Most of the vases of this group have on the shoulder the typical palmettes of later lekythoi; the maeander above the main scene assumes a stereotyped form which does not often occur outside this group; while the drawing is in rather fine lines of glaze varying from yellow to dark brown. This group includes the greater number of really fine white lekythoi, and it is only beginning to receive the attention it deserves.[2] Under this general heading are included the first experiments in the use of a dull color for a *part* of the drawing, now for the shoulder or shoulder and maeander (while the main scene is in glaze lines), now for the main scene (while the remaining decoration is in glaze lines).

Group D, as I shall attempt to show, does not succeed Group C, but is for the most part contemporary with it. The same white slip is used on these small careless vases as on the finer ones of the group just referred to, only that here it is more carelessly applied and is often decidedly shiny, as though a transparent varnish had been put on after the vase was completed. As on the small vases of Group A the neck and shoulder are red and the shoulder commonly has the old two concentric rows of bars. The drawing on typical specimens is in coarse lines of yellow glaze, and the scene is usually one figure at the

[1] Cp. Bosanquet, *Jour. Hell. Stud.* 1896, p. 164 f., where a series of vases belonging to this group are carefully studied.

[2] See Bosanquet, *Jour. Hell. Stud.* XIX (1899), p. 169 f.

tomb. On a few lekythoi closely allied to the main series of Group D a thick, muddy paint is used for part or all of the drawing. This last class (Class VIII, 2) is most conveniently discussed at this point, so that I include it under Group D, even though some specimens show no glaze at all for the outlines.[1]

At this point in the discussion it is necessary only to give the general lines of classification; to do more than this would only tend to produce confusion, consequently I postpone all treatment of the classes which come under these groups to the detailed discussion of each group. What has been said already should be sufficient to enable the reader to turn at once to the group under which will fall any given lekythos that he is studying.

NOTE. — In dealing with any such classification the student hardly needs to be reminded that it is not necessarily genetic. The first purpose of classification is to sort out the material so that what is essentially alike may be grouped together for purposes of study; with this in view I have attempted to select the most important technical differences as the basis for a classification of white lekythoi. Groups selected in this manner represent sometimes successive types, sometimes only different styles, the work of different shops or different artisans instead of steps in a consecutive series. The groups which have already been defined belong, as I have attempted to point out, to both of these two sorts. Groups A, B, and C are in reality successive stages of development, although they overlap, and perhaps vases belonging to each continued to be made even after the use of a dull color on a white chalky surface became general. Group D neither succeeds nor precedes Group C, but it represents a different style which probably began about the same time and may have continued long after vases of Group C were manufactured in any numbers. So far as the classes under these groups are concerned, it is probably useless to attempt a chronological classification; and yet even here some classes do represent an advance in type over preceding classes. The primary aim of these classes, however, is simply to group together vases that belong together, in order that they may be studied by classes and not simply as isolated specimens.

[1] M. Dumont and M. Pottier include this Group D, and ordinarily Group C also, under white "Attic" lekythoi. Group B comes under their definition of "Locrian" lekythoi, but such vases as Athens No. 1754, Dumont-Chaplain, pl. xxxvii, are treated as "Attic" white lekythoi, in spite of the definition.

GROUP A. LEKYTHOI WITH DRAWING IN FINE BLACK RELIEF LINES ON A BROWN SLIP

The first group of outline lekythoi, viz. lekythoi on which the outlines are drawn in fine black lines of glaze standing out in relief on a brownish slip, is closely connected with the contemporaneous black-figured lekythoi. The same shapes are found in both classes, and the decoration is practically the same, namely, an ornament in black glaze on the red shoulder, a band usually of maeander above the main scene and often two purple lines on the black just below it. No new variety of slip is introduced with the new technique. On all the vases of this group the slip is firm and hard, adhering closely to the body of the vase; its color is usually a dirty brownish yellow, and the surface is rather smooth but not shiny. Nor does the artist hesitate to employ the silhouette method, especially for a garment, when it is suited to his end. Finally — an argument that seems to me conclusive — the places where vases of the present group are found practically coincide with the places where are found black-figured lekythoi of the same period. Of both classes by far the greater number have been found in the vicinity of Athens or Eretria; and the specimens which come from elsewhere in Greece, from Cyprus, Asia Minor, Sicily, and Italy betray clearly their Athenian origin.[1] The inference may fairly be drawn that the two kinds of vases were made in the same workshops for the same market,[2] while the later outline lekythoi were made more and more for the Athenian market, and presumably their manufacture became a special branch of the potter's art. That the outline ware and the black-figured ware are essentially different in spite of this close connection between them I have attempted to show in the Introduction (p. 7 f.).

The lekythoi of the present group may be subdivided into three well-marked classes; and although the line of division which I propose is somewhat artificial, nevertheless it serves to bring together the vases which must be studied together. These classes are as follows:

[1] For the outline lekythoi, cp. Perdrizet, in *Bull. Corr. Hell.* 1898, p. 417 f.

[2] It is an interesting fact that more than half the outline lekythoi of this group which were found outside of Greece, are almost duplicated among those found in Greece.

Class I. Lekythoi on which flesh parts of the main figure are in black silhouette and accessories in outline.

Class II. Larger vases with black neck on which the flesh parts are drawn in outline, while silhouette is used rarely and only for garments.

Class III. Smaller vases with red neck and only outline drawing.

GROUP A: CLASS I. *Flesh in silhouette, accessories in outline*

Except in the use of silhouette the vases of Classes I and II are alike. In height they do not vary much from 0.30 m.; in general shape and decoration they are very like the finer black-figured lekythoi of the same period (*e.g.* those published *Jour. Hell. Stud.* 1893, pl. i–iii). They are not very slender, the upper part of the body is almost a perfect cylinder, the shoulder is rather flat, while the neck is shorter and the mouth slightly larger than in later specimens. The neck and all the handle, as well as the mouth and the lower part of the body, are covered with black glaze. On the red shoulder there is usually a series of fine short radial lines at the base of the neck (which may be bounded by concentric circles), and outside of these are 1 + 3 + 1 palmettes in black glaze. Above the main scene at the top of the body is a maeander, which is often broken by a horizontal cross in a square; below the scene the black glaze comes up over the lower edge of the white slip and forms the base of the picture, while the black itself is usually bounded by two narrow purple lines. The form of the foot varies in different specimens, but the form which later becomes typical is found here only on isolated specimens.

Class I consists of a few vases on which the flesh parts of the human figure are in silhouette, just as on black-figured vases, while the outline method is used only for garments and subsidiary objects. In later classes of lekythoi with outline drawing garments are occasionally done in solid black, but in these cases the details are not incised; such incised details are not found outside the present class, except in the case of two or three animals on vases under Class III (*a*).

Three vases of the present class are interesting in that they represent practically the same scene, viz., a bearded man leaning on a stick and looking at a cock, above which hangs a lyre.

1. **Naples, Heyd. 2438.** Ruvo. H. 0.24 m. D. 0.28 m. The vase is reproduced from a photograph, *Bull. Corr. Hell.* 1898, p. 419, and *Jahr. Arch. Inst.* VII, 188.

The maeander above the scene is broken by squares containing an oblique cross. The hair, the features of the face, and the anatomy of the breast are indicated by the use of extremely fine incised lines which hardly cut through the black glaze to the ground color underneath. Purple is applied on the black for the beard and for the taenia about the head. A preliminary sketch with blunt point in the soft surface was not followed in detail (*e.g.* for the right arm). The inner angle of the eye is open, and the pupil is indicated against the upper lid, as is customary on red-figured vases.

A bearded man stands facing toward the right, his right hand on his hip, leaning on a stick in his left hand; a black-bordered himation leaves his right breast uncovered. He looks down at a cock which turns away from him. In the field on each side are imitation inscriptions; at the right above hangs a lyre with plectrum; at the left hang strigil, sponge, and oil flask.

2. **Larnaca, Coll. M. Pierides.** From Amathonte or Curium. H. 0.25 m. *Bull. Corr. Hell.* 1898, p. 417 f.

Fig. 18 (no. 3).

Maeander of the simplest type. Incised lines for the eye (late black-figured type), anatomy of breast, and detail of cock. Purple is applied on black for taenia and beard.

A bearded man as before, except that his right hand is held out to the cock, which faces him. Before him imitation inscription and lyre in field.

3. **Berlin, Furtw. 2250.** Athens. H. 0.24 m. (Fig. 18.)

Maeander of the simplest type. No preliminary sketch can be detected. The incised lines and applied purple of the last two specimens are missing, and it may be that the vase was never finished.

The bearded man leans on a stick under his left shoulder and extends his left hand to cock facing him; right hand on hip as in no. 1. Imitation letters and lyre in field before him.

These three vases are as much alike as Greek vases ever are; without hesitation they may be referred not only to the same city, but to the same workshop, and probably to the same artist. If the scene is regarded as complete in itself, it would represent what is so often seen on Greek vases, a person playing with some pet creature. In fact nos. 2 and 3 do represent just this scene, but on no. 1 the cock is turned away and the man is simply looking on. One point of difference between black-figured lekythoi (a few late ones excepted) and lekythoi with outline drawing is that for the latter the scene is restricted at first to one figure, or very rarely two figures. This end was often attained by means of abbreviation, or by selecting a figure with some accessory out of a larger scene which was familiar to the artist. In the present case we are evidently dealing with an abbreviated scene of cock-fighting.

The cock-fight is one of the few scenes from daily life which appear on black-figured ware; its occurrence, however, may easily be accounted for. The cock appears with other animals in the animal friezes of early Rhodian and Corinthian [1] wares. One or more cocks are chosen much more frequently than other animals to ornament the shoulder on early Attic black-figured lekythoi. Where two cocks face each other in the heraldic schema so common in early vase painting, the suggestion of a cock-fight is inevitable.[2] The change from this schema to the scene of actual combat is but slight; the cock combat represented in a vignette by Laborde [3] apparently served the same ornamental purpose on the shoulder of a lekythos, which is commonly served by a cock between ivy leaves. The addition of other figures on the shoulder of an early lekythos in Madrid [4] gives the full scene, — cocks fighting, men holding other cocks in readiness, and spectators. Finally on the body of a lekythos in the Louvre the same subject is treated in a manner that is more pleasing and suggestive, though no less literal, than on the Madrid lekythos. In this scene the fight is not actually in progress, but one man has put his cock down and bends over to watch it, while the other cock is still in the hands of a man leaning on his stick; one spectator completes the scene. This scene is given in black figures on a white ground, and the vase is assigned by M. Perdrizet, who has published it, to the latter part of the sixth century B.C.[5] Certainly a scene which reminds the student so forcibly of the following century by its everyday character, its freshness, and its avoidance of fixed types, cannot be placed much before 500 B.C., even though it stands in connection with the earlier series of cocks and cock-fights which have been mentioned above.

For the sake of comparison a black-figured alabastron [6] deserves mention; on each side is represented a man holding a cock ready for combat. Again, on several vases, one of which belongs to a somewhat later period, are seen old men giving cocks and hares to epheboi.[7] The connection of these vases with the present series is evident.

[1] *Amer. Jour. Arch.* 1898, p. 199, pl. vi.

[2] *E.g.* on an early Attic vase in Leyden (Roulez, *Choix des vases peints*, pl. x, Holwerda, *Jahr. Arch. Inst.* 1890, S. 245), where cocks with large spurs are placed facing each other.

[3] Laborde, *Collection Lambert*, II, 25, Vign. 7.

[4] Coll. Salamanca, published in *Annali*, 1863, pl. G, p. 233.

[5] *Revue archéologique*, 1893, I, pl. v.

[6] Berlin, Furtw. 2030; *Arch. Zeit.* 1878, pl. 21.

[7] Roulez, *Vases de Leyde*, pl. xvii, 1, a plate with black figures on a yellowish ground; Munich, Jahn, 804; *Comptes rendus*, 1868, p. 129, Steph. 1721; *Arch. Zeit.* 1885, Taf. xv, Berlin, Furtw. 2395; *Annali*, 1876, pl. B, Ganymede with cock.

The three lekythoi with outline drawing which we are considering, clearly give the abbreviation of the earlier scene of a cock-fight. The connection between them and the Louvre lekythos is certainly very close. On the Naples vase (no. 1) the palaestra utensils are drawn in the same manner as on the Paris vase; and the figure of a man leaning on a stick is the same, except for the cock which he holds on the Paris lekythos, an omission which is easily accounted for.

The figure of a bearded man leaning on his stick, so well known on red-figured vases of the severe style, is found on several of the early outline lekythoi (e.g. *Brit. Mus. Cat. Vases*, III, D 25); perhaps it is evidence of the force of tradition that it is found with the cock on the black-figured Louvre lekythos, the outline lekythoi now under consideration, and again on the vase of Hieron representing men with cocks. It is not strictly a black-figured type, and its presence on the Louvre vase is additional evidence that this vase belongs to the period of transition.

The result of the comparison between these lekythoi and others with the same scene is to show that the artist of these outline lekythoi drew his material from earlier types, while at the same time he modified the material to accord with a new kind of vase. The question why these outline lekythoi at first represent only a single figure, must be left for later consideration.

4. Athens, Nat. Mus. 1809. Cv. 1025. Aegina. H. 0.307 m.; Cir. 0.316 m. Dumont-Chaplain, *Les céramiques de la Grèce propre*, I, pl. xi, 1; Rayet-Collignon, *La céramique grècque*, p. 215. Cp. *Ath. Mitth.* XVI, 311. The poor reproductions are responsible for much that is erroneous in the comments on this vase. **Plate I, 2.**

The maeander above is broken by horizontal crosses. The figure of Eros and the palmettes in the field are solid black; the wings, lyre, and phiale are drawn in outline. Details of the head and anatomy are incised with very fine lines; purple is applied for the wreath on the head, and also in the centre of the palmettes.

Eros naked flies to right, both wings raised behind him; in his right hand he holds a phiale, in his left a lyre. In the field are two large sprays with scrolls, palmettes, and lotus buds.

I have already called attention to the fact that this class of outline lekythoi resembles very closely both in shape, size, and ornamentation a later type of lekythos with black figures on a white ground. This lekythos from Aegina recalls in particular one specimen of that group of black-figured lekythoi (Athens, Nat. Mus. 1138, *Athena seated before an altar*, Fig. 19) on which the same type of scroll with palmettes

appears in the field. On these two vases there is a spot of applied purple in the centre of the palmettes. Such scrolls in the field are not common except in the present class of outline lekythoi, and I recall but two or three other vases (Karlsruhe, exhibition no. 167, and Metropolitan Museum, Class III, 4*a infra*) on which the palmettes have the added refinement of a purple spot. Such is the likeness of these two vases in all details of ornament that we do not hesitate to class them together, and to infer about as early a date for the Eros vase as we must assume for the Athena vase. The scene on this latter shows the profile,[1] attitudes,[2] and drapery [3] of the developed black-figured technique, and it deviates from this only in the way the eye is drawn. It might have been made either at the end of the sixth century, or early in the fifth century.

FIG. 19 (p. 26).

On black-figured ware a representation of Eros is rarely found,[4] and then only on late specimens. *E.g.* the Eros on a pitcher at Rome [5] betrays a late date by the freedom and coarseness of the drawing, by the selection of a scene typical on red-figured ware, as well as by the incised lines giving the outline of body and wing.[6] An alabastron in Berlin (Furtw. 2032) is much more interesting in that it gives a complete scene in which Eros bears a rational part: Zeus pursues Ganymede, and Eros follows, goading him on. Eros is here a boy with long hair done up behind; only one wing is seen, and that appears to be attached under the armpit.

On an early red-figured kylix in Munich (Jahn, 1101; Gerhard, *Aus. Vasen.* Taf. 289) Eros appears three times in palaestra scenes. The wings, attached to the middle of the back with no organic relation to the body, are of the same broad, stiff type as on the outline lekythos we are considering, but in each instance the Eros is running, not flying. On this vase in one scene a lyre hangs in the field; on another vase (Gerhard, *Aus. Vasen.* Taf. 287) in a little freer style, he brings a lyre to a youth who is moving away. The presence of the lyre in the hands

[1] E.g. *Brit. Mus. Cat. Vases*, II, B 448, 261. [2] Cp. Ibid. B 624, Seated Dionysos.

[3] Cp. the aegis of "chlamys" type, e.g. Brit. Mus. B 161.

[4] Furtwängler, *Eros in der Vasenmalerei.*

[5] Palazzo dei Conservatori, No. 66.

[6] Wings of just this type are found on a kylix by Chachrylion now in Florence, Harrison-Maccoll, pl. x.

of Eros seems to indicate the connection of love and music;[1] and the fuller scene of which our vase is an abbreviation seems to be located in a palaestra.

Although Eros is represented as present at a sacrifice on the Munich vase just mentioned (Jahn, 1101), the phiale in the other hand of our Eros is probably borrowed — together with the style of the wings — from the familiar scene representing Nike with phiale before an altar. In many points there is a striking resemblance between our lekythos and another outline lekythos at Athens[2] which is to be treated under Class II. In shape and ornament the two vases are identical, although the black glaze comes up a little higher on the lower body of the Eros vase than it does on the Nike vase. On the latter vase also there is a scroll in the field with lotus buds like that on the Eros vase; the Nike has the same single curl falling free in front of the ear as the Eros, although it is drawn in a brown glaze instead of being incised; finally the drawing of the feathers in the wings is of exactly the same type on both the figures, a type that is unusual elsewhere. The nearest parallel which I have found to the high square wings of our Eros, with parallel lines separating two sets of quills from the part of the wing which is covered with smaller feathers (not represented), is the right-hand Nike on a vase at St. Petersburg;[3] on the corresponding Nike at the left the small feathers of the wing are represented, as on later winged figures, by small glaze dots.[4] This vase recalls the style of Douris. The flying Nike on the lekythos at Athens is easily paralleled on red-figured vases of the severe style. The profile, the eye, the hair, the hands, and the treatment of the garment folds, all suggest a date earlier than 470 B.C.

Returning to the Eros vase, we miss the profile of the face, which has been destroyed by an injury to the vase.[5] The figure is drawn with extreme care, although a degree of stiffness remains, *e.g.* in the way the left hand holds the lyre. This stiffness is the more apparent if it be compared, *e.g.* with the Eros on the knuckle-bone vase of Syriskos.[6] On the lekythos at Athens the Eros is seen in full profile, and yet the anatomy of the lower part of the body is visible as though here the

[1] Cp. also Berlin, Furtw. 2305, Hartwig, *Meisterschalen*, Taf. lxxii.

[2] Athens, Nat. Mus. 1827, Nike flying toward an altar, **Plate I, 1.** Cp. also Berlin, Furtw. 2249.

[3] Petersburg, Steph. 1356; *Comptes rendues*, 1875, p. 159; *Atlas*, 1875, pl. V, 1.

[4] Contrast the drawing of the feathers of the wing, *e.g.*, on a Naples vase, *Real Museo di Napoli*, V, 20, and on the Berlin vase Furtw. 2250. The form of wing in the early fine style may be seen on the Munich hydria, Jahn, 345, *Mon. Inst.* I. pl. x–xi.

[5] Possibly we may get some clue to the profile from the vases which show the same style of wings.

[6] Rome, Papa Giulio Museum, Case lxxxvii.

figure were seen from in front; on the vase of Syriskos the body bends in a graceful curve as the right hand is stretched out in front and the left hand with its scroll is drawn back at the side; consistently with this attitude the lower part of the body is nearly in profile, while the breast is turned toward the spectator. On the other hand, the Eros at Athens is much more successful than that on the Florence kylix by Chachrylion.[1]

The scrolls and palmettes in the field are a new and temporary element in lekythos painting.[2] The Athena lekythos at Athens [3] is a single example of such ornament in black-figured ware; the long sprays with leaves commonly serve the same purpose in this technique. On two of the vases just referred to Syriskos and Chachrylion put the spray with spirals and lotus bud into the hands of Eros, thus frankly recognizing the purely ornamental character of the figure.

I have dwelt at some length on this vase partly because of its intrinsic interest, and partly because I would assign to it a somewhat earlier date than has sometimes been given. M. Mayer,[4] for example, compares with it the Eros on the shoulder of a vase in Berlin,[5] and suggests for vases of this class the date 465–450 B.C. An examination of vases having the same scene, and of vases which show the same technique, would lead me to place this particular vase fifteen or twenty years earlier.

5. **Athens, Nat. Mus. 1973, Cv. 964.** Eretria. H. 0.283 m. *Δελτίον.* 1889, 140, no. 14; *Ath. Mitth.* XVI, 311.

Slip a dirty yellow, in color and consistency closely resembling the vase published by Dumont-Chaplain, I, pl. 23. Above is a simple maeander. The dogs and hares, as well as the flesh parts of the man, are in solid black, and details are shown by fine incised lines. The garment is in outline, with fine lines of glaze to indicate the folds.

A bearded hunter, two spears in his left hand, moves rapidly to right, raising a large stone behind him in his right hand. He wears a chlamys. Before him two dogs are pursuing hares over stony ground in which grows a tree.

This vase is so damaged that only the general outlines of the scene can be made out. Representations of a hunt are somewhat unusual on Greek vases, but the history of this scene is very like that of the cock-fight. The early friezes of animals were easily adapted into scenes of pursuit, in this instance the pursuit of hares by dogs.[6] The simple

[1] Harrison-Maccoll, *Greek Vases*, pl. x.

[2] Cp. *Mon. Inst.* V, xxxv.

[3] Nat. Mus. 1138 (Fig 19).

[4] *Ath. Mitth.* XVI, 311–312.

[5] Furtw. 2252.

[6] Shoulder of "proto-Corinthian" lekythos in Athens, *Arch. Zeit.* 1883, p. 161; *Amer. Jour. Arch.* 1900, pl. iv, lower frieze. Shoulder of black-figured lekythos, Millingen, *Coghill Vases*, pl. xxxv, 1.

scene of pursuit is next elaborated into the representation of a hunt, with the net into which the hares are being driven, and the man who urges on the dogs or waits in hiding to kill the hare when it is entangled in the net.[1] In each instance the scenes take the place of an animal frieze. On a lekythos in Vienna [2] the main scene represents a hunt, but here the hunt is suggested rather than depicted with full literalness. The same elements appear in the vase before us, except that the second hunter with dog in leash is omitted. Any attempt to indicate landscape before the period of the developed red-figured style is of course unusual; on the later black-figured vases, however, particularly on lekythoi, a tree often takes the place of purely ornamental branches, and in several instances a rock is represented.

A figure very similar to that on the present vase, a warrior charging, in his left hand two spears, while his right hand is raised behind him with a large stone, is found on a black-figured lekythos with white slip at Athens (Nat. Mus. 1989). Mayer [3] sees in this figure a variant of Kephalos pursued by Eos. Certainly there is a somewhat striking resemblance between this hunter and the figure of Kephalos raising a stone in his right hand to defend himself from Eos on the Blacas krater; [4] but that vase is at least half a century later than the lekythos we are considering. This conception of Kephalos with a raised stone, accompanied by his dog, is somewhat unusual, and a *bearded* Kephalos is of course out of the question. In addition to the Blacas krater two polychrome lekythoi must be considered; [5] on these, curiously enough, a hare hunt is represented as taking place near a grave monument. Probably these two lekythoi are to be dated in the latter half of the fifth century. Löschcke [6] has attempted to show that the later vases with black figures on a white ground sometimes repeat a plastic type. It is by no means impossible that we have on the present lekythos an abbreviation of some larger painting of a hunt, possibly a scene in which Kephalos was one of the hunters, in which case the painters of the Blacas krater and of the grave lekythos in the British Museum may have drawn their inspiration from the same painting.

6. Paris, Cab. Med. 299. Vulci. H. 0.195 m. *Vases peints du cab. du med.* pl. 111 A; de Luynes, *Vases peints*, pl. 16; Six, *Jahr. Arch.*

[1] Phiale from Capua, *Brit. Mus. Cat. Vases*, II, B 678; tripod from Tanagra, Berlin, Furtw. 1727 (cover).

[2] Black-figured on white ground; Laborde, II, pl. 18.

[3] *Ath. Mitth.* XVI, 312.

[4] *Brit. Mus. Cat. Vases*, III, E 466.

[5] *Ibid.* III, D 69; Athens, Nat. Mus. 1957, Ἐφ. Ἀρχ. 1894, pl. ii.

[6] *Ath. Mitth.* V, 381.

Inst. 1892, p. 185; Furtwängler, *Meisterwerke*, S. 280, A. 3; Pottier, *Gaz. arch.* 1885, p. 284, no. 10.

The form of the vase is less slender than those that have been considered. Slip like that on the Eros vase no. 4 *supra*. Above is a maeander with horizontal crosses, added after the main scene was painted. The man's body is black, and details are indicated by exceedingly fine incised lines. Helmet and shield are drawn in fine relief lines of black glaze. No applied purple.

A warrior with shield and spear, his Corinthian helmet drawn back to leave the face exposed, falls backward, his legs pierced with arrows. In the field unmeaning letters.

The workmanship on this vase, as on the earlier members of this whole class, is extremely careful. At several points a close examination reveals the fact that the outlines were drawn with a finer brush than was used for filling in the interior, — a procedure that is familiar in the red-figured technique. For example, the outline of the left leg appears to have been drawn with the finer brush, and the stroke is continuous even where this leg is behind the other. So the right heel, the nose, and the back of the hair were put on with a finer brush so as to leave a correct outline. The eye is hastily drawn with round inner angle and sharp outer angle; a short line instead of a circle indicates the pupil, as is frequently the case with later black-figured vases.

The anatomy is carefully indicated by means of the fine incised lines. While the hips are in full profile and the right shoulder is thrown forward so that the upper part of the back comes into view, the anatomy of the lower part of the body is drawn in detail just as though it were seen from in front. The point of failure is exactly the same as in the case of the Eros vase (no. 4 *supra*); and the effect is naturally stiff and awkward. Very much the same thing is seen in some of the black-figured work of Nikosthenes;[1] but on red-figured ware it occurs but rarely. The boy fishing and one of the satyrs on a kylix of Chachrylion[2] show something of the sort; but it is hardly conceivable that it should occur on such a carefully painted vase as the Paris lekythos unless the vase were from a date rather early in the fifth century. The manner in which the "cross" of the abdomen is drawn can be paralleled only in the severe style of red-figured ware.

With this vase may be compared a kylix from Corneto[3] on which also is represented a warrior falling back before arrows. The resemblance is only of the most general character, but it is interesting to see how much the same subject is treated by another vase painter of

[1] E.g. *Brit. Mus. Cat. Vases*, II, B 295. [2] Hartwig, *Meisterschalen*, Taf. v.
[3] Berlin, Furtw. 2304, "Kreis des Epiktetos."

about the same epoch. A gem published by Furtwängler [1] reproduces the scene on this lekythos much more closely. On both lekythos and gem the warrior is wounded with arrows and is falling backward as the result of the wound; on both he carries shield and weapon, but wears no garment, and the helmet is pushed back from his face. This is exactly the "heroic" nudity of Greek sculpture, as seen, *e.g.* in the marbles from Ægina.[2]

On a pitcher with black figures on a white ground Löschcke [3] finds the reproduction of a plastic type, and it has been suggested more than once [4] that this lekythos reproduces the dying Diitrephes of Kresilas. The suggestion is attractive and, if accepted, it gives a date within narrow limits to our lekythos. The statue by Kresilas cannot have been erected much before 450 B.C., nor can such a vase as this be dated much, if any, later than this date. The first six vases of this class form a closely connected group, and probably all were made about the same time. This period would seem to be earlier than that of the Glaukon vases (465–450 B.C.), both because the drawing on the vases of the present class is stiffer, and because a comparison of these scenes with parallel scenes on other vases directly suggests a slightly earlier date. In my mind these considerations outweigh decidedly the possibility that the Paris lekythos reproduces a statue of about 450 B.C.; I believe that this vase gives an abbreviation of a battle-scene, just as the previous vase gives the abbreviation of another familiar scene.

7. **Naples, Coll. S. Angelo 99, Heyd. 135.** Metapontum. H. 0.25 m. Heydeman, *Arch. Zeit.* 1869, S. 83, 20. **Plate II, 1.**

On the shoulder bars and typical palmettes; the simple maeander is broken by one blank square; slip yellowish. The preliminary sketch with a dull point may be seen. Solid black with fine incised lines is used for the figures and garment; the altar is in outline, with purple blotches on the side and purple flame.

Apollo hastens to the right, and looks back at a hind which follows him, raising his right hand as though to stop it; in his extended left hand are a bow and two arrows. A garment hangs in pointed folds over both arms; his hair falls in curls over shoulders and breast. The eye is elliptical, with a stroke for the pupil. At the right is an altar with Ionic volutes. Before him is the inscription APTEMIΔI, behind IEPON.

On the first four vases of Class II is found a similar scene, a woman or a goddess (Artemis, Nike) engaged in an act of worship, accom-

[1] *Meisterwerke*, Eng. trans. p. 124, fig. 49.

[2] With the attitude of the falling man compare the wounded giant on a vase, showing the influence of Euphronios, Brit. Mus. E 443; cf. Brunn, *Probleme in der Geschichte der Vasenmalerei*, S. 58.

[3] *Ath. Mitth.* V, 381.

[4] E.g. Furtwangler, *Meisterwerke*, Eng. trans. p. 121.

panied by a black animal; the scene is evidently abbreviated from scenes of worship on black-figured ware, in which the gods bear a part. We may fairly assume that this vase, like the first vases under Class II, was intended for dedication at some temple — no doubt, as the inscription indicates, a temple of Artemis. Here as on the Eros vase (no. 4) and the "Diitrephes" vase (no. 6) the body is seen nearly *en face*, so that the anatomy drawn in fine lines is visible. In technique nos. 4, 6, and 7 form a group quite closely connected; no. 5 is so mutilated that it is difficult to say how closely it is related to these three.

8. Boston, 8374. "Traced to Palermo." H. 0.26m. **Plate I, 3.**

Mouth bell-shaped; neck red; on the shoulder a row of bars with dots between the ends, then a row of lotus buds, each connected with the next but one by a curved line. Four lines, separating three rows of dots, were put on after the main scene was painted. Below the slip a wide red line is reserved in putting on the black, and on either side are purple lines applied on the black glaze. The foot consists of a red band above a black torus. The youth is in black, drawn with a moderately coarse brush and then filled in solid, while the horse is in outline. Details in fine incised lines.

A young warrior running toward the right throws himself back to check a prancing horse, he holds the reins near the horse's head in his left hand. In his right hand are two spears; a Corinthian helmet, pushed back on his head, has a crest drawn in coarse outline. The eye is of a very unusual shape, wide open and drawn in full profile.

Above and below the horse are imitation inscriptions. On either side of the scene are large palmettes (three on one side and four on the other) surrounded by lines with scrolls and lotus buds.

This vase is of peculiar interest, both for the scene itself, and for its connection with other lekythoi. In the Bibliothèque nationale is a small black lekythos on which almost the same scene occurs, except that the youth is behind the horse;[1] the figure of the youth is incised in the black, while the horse is added in white paint, with red for reins, tail, etc., and the inscription is done in white. Again the scene is almost exactly duplicated on a vase discussed under Class III, series a, except that there it is reversed. The vigor and dash with which the scene is drawn is unique among outline lekythoi of this period; on later lekythoi the scene occurs a few times, but it is drawn in a particularly spiritless manner. The palmettes on either side of the main scene are characteristic of the vases placed at the beginning of Class III, and as some other peculiarities of this lekythos are paralleled on others in that series, the further discussion of it is postponed till then.

[1] De Ridder, *Catalogue des vases peints*, No. 493, Fig. 85.

9. Cambridge, Fitz. Mus. Gard. 133. Athens. H. 0.195 m. *Catalogue*, pl. xxx.

Shape like the earlier outline lekythoi, *i.e.* the body retreats in a curve from the shoulder, the red neck merges into the shoulder without a break, and the mouth is of the old shallow type. Shoulder decorated with two concentric rows of bars. Above the scene is a double row of dots between enclosing lines. The youth and horse are in solid black, the garments in outline.

An ephebos on horseback wearing chlamys and petasos, and carrying two spears. The horse and youth are in black silhouette, the petasos and garment in outline. On each side is a large palmette surrounded by a line with scroll, as in the vases discussed first under Class III.

The vase is interesting in that it combines the shape and decoration of the smaller vases in Class III, with the peculiar technique of Class I in the drawing of the scene. This same scene, an ephebos on horseback, is represented on an actual grave-vase on a lekythos of the following class (Class II, no. 19, Athens, Nat. Mus. 1975), and it appears occasionally down to the later, if not the latest, classes of white lekythoi; here, however, it has no reference to the grave. While the first seven vases of this class form a homogeneous group, the last two stand rather by themselves; no. 9 may be explained as a somewhat later recurrence to an experiment which had not proved successful.

Conclusion of Class I (Group A)

Turning from the single vases of this class to the class as a whole, we may pass over the question of shape and decoration (cf. *supra*, p. 23), and take up at once the style of the main scene. In each instance this scene consists of a single figure which is done in black silhouette with details in fine incised lines, while garments and accessories are only outlined. In several cases purple is used for some details. The technique suggests at once a comparison with vases on which the whole representation is in black silhouette on a white ground. On the one hand the present group presents the general appearance of the black-figured "Locrian" lekythoi, and we usually find the applied purple of the black-figured technique. It should be remembered, however, that the incised lines on our lekythoi are very different from the normal incised lines of this technique. Similar engraving of details in very fine even lines is found only on a few black-figured vases, and those dating from the first half of the fifth century. In particular, the treatment of the hair by engraving only its edges, either as a wavy line or a

series of short parallel lines, is an evident imitation of red-figured methods. Other indications are not lacking that these silhouette figures were made by artists accustomed to the other technique. The preliminary sketch with a dull point in the soft clay is found in one instance here,[1] as in the better specimens of Class II. A careful study of some of these vases (nos. 4, 6, 8) shows that the black glaze was applied as in the red-figured technique, *i.e.* at least a part of the outline was drawn with a finer brush than was used for the space between the outlines.

So far as the scenes represented are concerned, we find in each instance that a scene, the development of which can be traced in later black-figured and early red-figured vases, has been abbreviated to suit the lekythos-painter's purpose. These vases presuppose the principle that the lekythos field — like the field in the centre of kylikes in this same period — shall have but a single figure; and to this figure is always given some attribute so that it will suggest a complete scene. In other classes of lekythoi a single figure is often cut out from a larger scene and left without clear meaning, or a whole scene is given with the one or two figures which alone are necessary for its completeness. It is only in the present class that the method of abbreviation and suggestion is consistently followed. This fact confirms the belief (*a*) that this class is homogeneous, and (*b*) that the painter or painters of these vases were accustomed to produce the regular red-figured vases from which these scenes were abbreviated.

There is some truth in what Dumont [2] says of the Eros vase (no. 4) that it is one of the examples which indicate the transition from the black-figured to the outline technique. We cannot, however, date this class any earlier than the earliest specimens of Classes II and III; consequently it is misleading to speak of these vases as furnishing a link in the direct process of development. Such a statement, moreover, neglects the influence of the red-figured methods in the development of outline painting. Coinciding in time with the black-figured vases which have the same form and decoration,[3] and with the earlier specimens of the following classes which have the same decoration, they are rather to be regarded as an experiment. In spite of the care lavished on them, the pure outline technique showed such large possibilities that the experiment proved unsuccessful, and later the silhouette method continued to be used only for an occasional garment. It is possible

[1] Naples, Heyd. 2438, No. 1, *supra*. [2] *Les céramiques de la Grèce propre*, I, 371.
[3] E.g. *Jour. Hell. Stud.* 1893, pl. i–iii.

that the experiment was tried by a single painter or rather by a single workshop, and the wide distribution of the group was the outcome of an (unsuccessful) effort to develop a market for vases of this type.

The considerations already alleged as to date go to show that the group is contemporaneous with the severe style of the red-figured technique, and is later than the beginnings of this style. The general character of the scenes, as well as the details of the drawing, correspond to the red-figured vases of this period, and can be paralleled in black-figured ware only on vases of the same period.

Group A: Class II. *Drawn in black glaze outline, silhouette only for accessories*

In general shape and ornamentation this second class agrees exactly with the first (p. 23). Here, however, the figure is drawn entirely in outline; and where garments are filled in solid with black, the details are not incised, but painted on the black (if they are given at all) in white or purple lines. In one instance an animal has details incised in solid black, and here the engraving is in the coarse lines usual in the black-figured technique.

Fig. 20 (no. 1).

1. **Paris, Louvre CA 599.** Eretria. H. 0.273 m.; Cir. 0.294 m. (Fig. 20).

Slip creamy yellow, smooth but not shiny. Above the scene is a simple maeander; the bounding lines stop with the maeander instead of continuing around the vase. The glaze is applied more thinly for the ends of the hair, on the bracelet, etc. A dull purplish brown is used for the torch flame, and for the fluid falling from the phiale. The bull is solid black with details incised. The main outlines are indicated in a preliminary sketch with a dull point in the soft clay.

A woman (Artemis) moves to right, carrying a torch in her left hand, and pouring wine from a phiale in her right. She wears a sleeve chiton undergirded (and with over-

fold ?), the folds of which are not arranged in groups; her hair is looped over the ear and falls free behind; around her head is a stephane drawn in outline. Behind her hangs her quiver above a small tree; in front prances a bull, hardly larger than a dog; between it and the woman is an imitation inscription.

The quiver of Herakles is often seen hanging on a tree on vases representing one of the labors of Herakles; so in this scene Artemis has laid aside her quiver to perform an act of ritual, and the only peculiarity is that it hangs above the tree instead of on its branches. The tree with its small leaves and apples (?) is of the usual type except that it has only a thin stem, instead of a trunk that would support the branches, not to speak of the added quiver. The torch and phiale of Artemis will come up for discussion later, but it is evident that they denote a religious scene.

On red-figured vases the bull is occasionally present at scenes of sacrifice, but no animal is common except the dog; the bull of this vase and the doe of no. 3 must be explained with reference to black-figured ware. On this ware the bull is found in scenes of sacrifice, particularly in processions to the altar,[1] and again in processions of deities.[2] The fact that it appears now with Apollo, now with Hermes, or with Dionysos, prevents us from explaining it as the attribute of any one god in the sense that the deer is the attribute of Apollo or Artemis; it occurs in a procession of deities, and its presence is to be explained in the same manner as in religious processions of men, *i.e.* it is the bull led to sacrifice. Sacrificial processions in which gods are the actors instead of men are to be explained after the analogy, *e.g.* of marriage processions in which the gods are actors. The attitude of the bull, absurd as it is to make bulls prance like horses, shows an effort on the part of the artist to suggest the solemn religious procession. This bull may well be compared with the doe on the interior of a kylix signed by Thypheithides.[3] The attitude is similar, and the animal in this instance also is drawn in black with engraved details, although the vase belongs to a series of red-figured kylikes.

The Artemis herself belongs with a series of vases soon to be considered (nos. 9–12) on which a woman (or Artemis) performs a religious function before an altar. On the vase before us this figure with the prancing bull presents an almost unintelligible abbreviation of a scene not uncommon on later black-figured ware.

[1] Gerhard, *Aus. Vasen.* Taf. 242, 1; *Brit. Mus. Cat. Vases*, II, B 79, 648; Athens, Nat. Mus. 598; *Mus. Greg.* (kylix), 162, 278.

[2] Gerhard, *Aus. Vasen.* Taf. 32, 73 (Brit. Mus. B 257); Brit. Mus. B 195, 167 (*Mon. Inst.* IV, Tav. xi), and 238.

[3] *Brit. Mus. Cat. Vases*, III, E 4.

2. Athens, Nat. Mus. 1792 (Coll. 365), Cv. 1019. Attica. H. 0.258 m. *Ath. Mitth.* XVI, 311, Taf. x, 2; *Jour. Hell. Stud.* 1896, p. 173.

Slip brownish yellow. Above the scene is a simple maeander. Drawn in outline, but himation and dog are in solid black; the cord attaching the plectron to the lyre is purple.

A woman (wearing sleeve chiton, short black himation, her hair in sakkos with stephane) advances to right, her head thrown back, playing a large lyre. Before her a dog in the same attitude as the bull on the preceding vase.

This scene, unintelligible in itself, becomes clear when a third figure is supplied (in thought) toward which the dog is leaping.[1] The similarity of this dog and the bull on the last vase is very striking, though here there are no incised lines. The head of the woman, as well as her attitude, also recalls that Artemis, for we find the same sharp nose and round chin, and the same stephane as in the case of the Artemis. Mayer[2] compares this lyre player with the musician Hippodamas on a vase of Hieron; and the attitude is not infrequent for lyre players on red-figured vases of the severe period.[3]

3. Oxford, Ashm. 265. Gela. H. 0.29 m. P. Gardner, *Cat.* pl. xxv.

On the shoulder are fine carefully drawn palmettes. Above the scene a simple maeander. Drawn in outline; over-garment and doe in solid black. Preliminary sketch with a dull point in the soft clay.

Nike runs rapidly to right (or flies, for her feet seem to be above the ground) holding in her right hand a spear or wand. She wears a sleeve chiton and over it a small cape; her hair is arranged like that of Artemis (no. 1). Before her is a doe in black; and an inscription which is read NI[KE] ISOI.[4]

A flying figure pursuing a youth is one of the favorite scenes on earlier red-figured vases; the winged figure is often labelled Eos, sometimes Nike or Iris, or again it may be an Eros. It is this pursuing winged figure which appears on the present lekythos, but a doe, in much the same attitude as the bull on no. 1, here takes the place of the fleeing youth. The result is a scene complete in itself, but one in which Nike as such is quite out of place. Nevertheless no one would

[1] Musician, dog, and third figure, Hartwig, S. 471 (and Taf. xxvi, Int.); cp. also a lekythos with black figures on white, very fine incised details, in the National Museum at Athens.

[2] *Ath. Mitth.* XVI, 311, referring to *Jahr Arch. Inst.* 1887, S. 164; cp. also the lyre player on a relief from Akarnania, *Ath. Mitth.* XVI, pl. xi.

[3] *E.g.* Naples, Heyd. 3118, woman advancing and playing lyre (the eye has inner angle open); Rome, Palazzo dei Conservatori, 179 (pelike), bearded man playing lyre between two women (the eye here is archaic, the chin full and round).

[4] The Nike on a red-figured vase in the same museum, Gardner, pl. xxiv, is very similar.

hesitate to call this figure Nike, even if there were no inscription, for the name is almost a generic term for flying female figures. The relation of the vase-painter's Nike to the early winged " Artemis " is a question that will arise in connection with a vase in the following class (no. 3, Louvre MNC 650).

The wand which she carries can hardly be a spear; it may be the wand or kerykeion which Nike (or Iris) often borrows from Hermes.[1] The " cape " or chlamys fastened on the right shoulder is not a usual overgarment for women, but it is rarely that another overgarment is given to Nike by vase painters of this period. Certainly it is more suitable to her, and, *e.g.*, to the maenads at the death of Orpheus,[2] than the himation of ordinary life, which would necessarily be thrown off in active exercise. The attitude is clearly that of running, even though the feet are free from the ground. For Nike (Iris, Eos) the position of the runner with front knee bent is less common than that of a person lightly leaping from one step to another as by the aid of wings (the front leg straight forward).

4. **London, Brit. Mus. D 23**. Gela. H. 11 in. *White Ath. Vases*, pl. xxvi, A.

Slip brownish yellow. The maeander above is simple. Traces of the preliminary sketch may be seen. Drawn in outline, but column, himation, and serpent are in solid black.

Before a slender column a woman (sleeve chiton and himation, hair in sakkos) moves to right, holding out a phiale in her right hand. In front of her a large serpent rises on its tail looking to right. At the right is an inscription ΗΟΓΑΙΣ ΚΑΛΟ.

A column, serpent, and altar occur occasionally on black-figured ware to denote a temple of Athena before which a sacrifice is in progress.[3] On the present vase we have, not a sacrifice, but a simple scene of libation such as is found on many members of this class. The serpent is slenderer than on the black-figured vases mentioned, and lacks the dropped lower jaw, nevertheless the drawing has more in common with these serpents than with the more realistic creatures on red-figured vases.

The woman is the same figure that we have seen on two of the preceding vases, and that we find on several which follow, — a woman in full profile, standing or walking to the right, with both hands extended. The preliminary sketch includes the phiale in her right hand, but it is

[1] *E.g.* Naples, Heyd. 3373; Brit. Mus. E 379. [2] Gerhard, *Aus. Vasen.* Taf. 156.

[3] *E.g.* the archaic plate in the British Museum, B 80, and a hydria of usual black-figured ware, Gerhard *Aus. Vasen.* Taf. 242, 1–2.

placed *in* the hand and not on top of it as in the later drawing. The action of the left hand is explained by comparison with the next number, in which Nike holds a phiale in each hand.

On these four vases a silhouette animal precedes the woman, and on several vases of Class III [1] an animal forms part of the scene. Two of the present group are from Gela, the other two from Eretria and Attica. The common characteristic of a silhouette animal, pointed out by Bosanquet,[2] belongs to a passing fashion; one can hardly admit, however, that these vases all came from the same workshop after examining the profile of no. 1, Louvre CA 599, and no. 4, Brit. Mus. D 23. The Athenian and Eretrian specimens have the straight nose and full round chin which is familiar in the red-figured work, *e.g.* of Hieron; while the Gelan specimen in London, which is much more careful, has the earlier type of chin such as is seen on vases by Chachrylion. Nevertheless these four vases present one schema, and a comparison of the variations is instructive with reference to the methods of the vase painter in this period.

5. **Athens, Nat. Mus. 1827, Cv. 1023.** Eretria. H. 0.262 m., Cir. 0.271 m. (**Plate I, 1**). *Jour. Hell. Stud.* 1896, p. 173, n. 21.

Slip quite brown, thin. Above is a maeander in sets of two, separated by horizontal crosses. The lines below the maeander stop with the maeander at each side of the scene. Drawn in black glaze, and thinner brown glaze is used for the folds of the upper part of the chiton, curl in front of ear, bracelets, etc. No preliminary sketch can be detected.

Nike flies down toward an altar, holding a phiale in each hand, her wings spread in opposite directions. She wears a sleeve chiton undergirded; above, the folds (in thin glaze) are in one series; below, they are like the outline of the figure (black) and are arranged in sets. The hair is looped over the ears and gathered in a knot at the back of the head, but one curl falls in front of the ear. Between Nike and the altar is a spray with scrolls and lotus buds (cp. no. 4 of Class I, Athens, Nat. Mus. 1809).

6. **Berlin, Furtw. 2249.** Athens. H. 0.27 m., Cir. 0.27 m.

Slip now quite brown (as the result of fire?). The maeander is in sets of two, separated by horizontal crosses. Folds of the upper part of the garment in thin glaze.

The scene is almost identical with that on the previous vase, except that both wings are raised behind; the hair falls free behind and a (reserved) white taenia is about the head.

These two vases are about as much alike as any two Greek vases, both in the style of drawing, and in details of the scene represented. The differences in the position of the wings, in the treatment of the

[1] No. 3, Louvre MNC 650; no. 4, Louvre MNB 909; no. 6, De Witte, *Vases Lambert*, 92; no. 10, Politi, *Vasi grec. sic. agrig.*, p. 10, Tav. ii. Cp. also Class I, 7, Naples, Heyd. 135.

[2] *Jour. Hell. Stud.* 1896, p. 173, n. 21.

hair, and in the scrolls of the altar, are just the differences which one would expect when a painter feels free to reproduce the same scheme instead of copying mechanically. In both instances the wings and the hair represent types common early in the fifth century, *i.e.* there is no trace of inventiveness on these vases.

The profile of the face is an exaggerated case of a profile common in this group of lekythoi; the long, straight nose,[1] full lips, and round chin are found in kylikes of the second quarter of the century, but such pronounced specimens as this occur only on white or on red-figured lekythoi. The outline of the left breast on no. 5 betrays the hand of a painter accustomed to drawing women in three-quarters profile. The connection is all the more evident when we notice that the kylix painter often draws the outline of the breast farthest from the spectator (not of both breasts [2]), in order just to suggest that the upper part of the garment is of some transparent material. In treating the folds of the upper part of the garment differently from the folds of the lower part, the painter is following old tradition; in the case of the upper folds the use of thin brown glaze appears here for the first time on white lekythoi; the lower folds, drawn in sets of straight lines without any reference to the folds of the drapery, can easily be paralleled on vases before 475 B.C. The altar on no. 6 with denticula under the Ionic volute, and over the volute a sort of protecting cover, is not unusual; [3] the peculiar "horns" on no. 5 are not so easily explained, although something of the sort is found on a stamnos in the British Museum,[4] and here the purpose is apparently to prevent the fire and ashes from falling over the edge of the altar.

Almost exactly this scene is common on red-figured lekythoi of the severe period.[5] On black-figured ware it is found only on specimens of a late date,[6] perhaps even later than that in which the present group of lekythoi falls. The appearance of Nike pouring a libation on an altar may at first sight appear difficult to explain, and this is not the place to discuss the question in detail. Two facts, however, will shed light on it. (1) The figure, which from the standpoint of the vase painter is Nike, could often more fittingly be called Iris; she is the

[1] Cp. the nose on figures by Phintias, Hartwig, *Meisterschalen*, S. 170, 171.

[2] *E.g.* Brit. Mus. E 61, a kylix by Hieron.

[3] *E.g.* Brit. Mus. E 80; Louvre, kylix 293 (87).

[4] Brit. Mus. E 456.

[5] *E.g.* Athens, Nat. Mus. 1508; Brit. Mus. E 582, 584; also E 643; Petersburg, Steph. 1533.

[6] Cp. the small hydria, Brit. Mus. B 357, which belongs to a well-defined group found for the most part on the island of Rhodes.

messenger of the gods to men, and even the attendant of the gods, not simply the herald of victory. On a small amphora [1] of a date not much later than the lekythoi under consideration, the same figure appears bringing a pitcher to fill a phiale held by a bearded man who is reclining at a banquet; behind him a standing woman holds up her right hand under her garment in a gesture of adoration. Here Nike is the messenger of the gods to honor a man, and there is no specific indication that a victory enters into the matter at all. Nike often brings a taenia or a crown; when she comes with a pitcher to fill a man's phiale,[2] it is as the cup-bearer of the gods come to serve some man whom they would honor. On a large pelike in the Louvre [3] Nike brings phiale and oinochoe to a seated king, no doubt Zeus, for the names Nike and Zeus are added in a similar scene on a vase of a little later date.[4] This winged figure is just the cup-bearer of the gods, but she is called Nike by the artist, for the name has come to mean a winged female figure. This use of the name is probably due to the fact that this figure, as it appears on vases of the first half of the fifth century B.C., was based on types of winged figures which had been developed in plastic art under the name Nike.

(2) What has just been stated may account for the presence of Nike in a banquet hall, or even at a sacrifice;[5] but it does not explain why she should herself approach an altar as though to perform an act of sacrifice. One may say that Nike bringing a libation to an altar is simply a variation of Nike bringing wine to Zeus himself. Such a statement, true though it may be, does not explain the other cases in which gods are represented before an altar in an act of worship.[6] The fact that black-figured vases not infrequently represent the gods as engaged in forms of human activity (banquet, procession, marriage scenes, etc.), has already been mentioned; and it is a curious fact that a god engaged in worship should be the one of these scenes to become a favorite in the fifth century. That gods should worship gods their equals can only be understood on the assumption that we are dealing with an idealized scene from human life.

[1] *Museo Gregoriano*, no. 110.

[2] On the later pelike, Brit. Mus. E 379, we read the name NIKE by a winged figure bringing a libation to a bearded warrior.

[3] No. 223, severe period of the red-figured ware.

[4] Cf. Nike pouring for Athena, Athens, Nat. Mus. 1717; for Apollo, de Luynes, pl. 26; for Poseidon, Brit. Mus. E 445.

[5] Brit. Mus. E 455, 456.

[6] Athena, Athens, Nat. Mus. 1138 (black-figured lekythos); Apollo, Brit. Mus. E 80; "Pherephatte" (kylix with outline drawing on white), Athens, Nat. Mus. 2187, *Ath. Mitth.* VI, Taf. iv.

7. London, South Kensington Mus., G. Salting Collection 1131. Attica. H. about 0.28 m. Burlington Fine Arts Club Exhibition, 1904, No. 35.

On the shoulder bars and palmettes. The maeander is broken by horizontal crosses. The foot is a concave disk. Drawn in black relief lines; garment solid black with purple fold lines; purple is also used for the wine and for the flame.

A winged woman stands in profile before an altar with flame, holding up her left hand and pouring on the flames from a phiale in her right hand. Her wings are erect behind. She wears a sleeve chiton and black himation; her hair is wrapped in a cloth, except for a lock in front of her ear. The eye is *en face*. In the field is an imitation inscription.

8. Wien, Hofmus. 650. Inv. 192. H. about 0.28 m.

Shoulder typical. The simple maeander barely reaches to the edge of the scene. Thin glaze is used for the folds of the upper part of the chiton, and purple for the wine and the flame. Traces of a preliminary sketch. Drawing very hasty.

The scene is the same as on the preceding number except that the himation is in outline, and no cloth covers the woman's hair.

This last vase looks like a rude copy of no. 7; the drawing is much coarser than on any other vase of the present class, and can only be compared with that on some of the small vases of Class III. The scene forms a link between the flying Nike before an altar and the woman (Artemis) before an altar of the succeeding vases; no new elements appear.

9. Athens, Nat. Mus. 1906, Cv. 1076. Athens. H. 0.27 m.

Slip with slight greenish tinge, not very thin. Above is a simple maeander. The vase is much damaged.

A woman walking rapidly to right holds out a phiale in her right hand; the raised left hand is gone. Before her are traces of what was probably an altar, with an imitation inscription over it; and behind, some object, perhaps a quiver, hung in the field. She wears a sleeve chiton and over it a short black himation; her hair is looped over her ear and falls free behind, held only by a white (reserved) taenia around the head.

This is the same advancing figure with phiale which was seen, *e.g.* on no. 1, but it is much more gracefully drawn than the figures that have preceded. The head is smaller, and while the lips are still full and the nose straight, the chin is much more delicate; the hair is like that on no. 6, and the garments like no. 4, but the folds of the drapery are drawn with much greater freedom and truth than on any of the vases that have been considered.

10. Athens, Private Collection. Attica. H. 0.25 m.

Slip thin, brownish. Above the scene each two sets of maeander are separated by horizontal crosses. Purple is used for the taenia on the hair, and for the quiver strap. The flame of the torches also was apparently purple.

Artemis hastens to right toward an altar, holding in each hand a lighted torch. She wears a sleeve chiton and over it a short black himation. Her hair, which falls on the side so that it covers her ears, is gathered in a knot behind and held by a taenia wound around it several times. Behind her hangs a quiver drawn in outline and a bow in solid black.

A very similar scene from a red-figured lekythos in the National Museum at Athens is published by Benndorf.[1] Here Artemis holds the bow in her left hand, and her right hand is held up with the forefinger raised as though perhaps she were watching an arrow that had just left her bow. The attitude, the garment, even to the difference in the folds of the upper and lower part, the type of face, and the treatment of the hair are very like those on the lekythos just described. On a red-figured lekythos in Naples[2] the scene on our lekythos is reproduced even more accurately. In this instance Artemis holds out torches in both hands, and the quiver (not "Gewandstück") hangs in the field behind. The long archaic eye and the peculiar treatment of the hair (falling over the ears and gathered in a high compact mass held by a purple cord wound around it several times) are the same as on the outline lekythos at Athens. Somewhat the same type of face and treatment of hair appear also on an amphora in London.[3] It is on lekythoi however that the close parallels are found, and they prove not only that outline lekythoi and red-figured lekythoi were made by the same hands, but also that lekythos painting in this epoch was a somewhat distinct branch of the potter's art. The following number evidently belongs in the same series, though the scene is slightly varied.

11. Berlin, Inven. 3312. Source unknown. H. 0.253 m.

The row of short bars on the shoulder above the palmettes is omitted. Slip brownish yellow, thin. Maeander broken by upright lines (as on some earlier vases of Douris). Thin glaze is used for the flame of torch and for one curl in front of the ear. The very light preliminary sketch (in the soft clay) is seen in the solid black of the himation. The lower part of the vase is much injured.

Artemis approaches an altar, holding a delicately outlined oinochoe in her right hand, and in her raised left hand a torch. She wears sleeve chiton and black himation. Her hair is looped over her ears and, confined only by a reserved white stephane around the top of the head, falls free behind. The eye is archaic, the chin full and round. Behind her hang horizontally an outline quiver and a black bow.

[1] *Griech. Sic. Vas.*, Taf. xxxvi, 8. [2] Heyd. 3191. [3] Brit. Mus. E 299 *b*.

12. **Athens, Private Collection.** Attica. Height originally about 0.25 m., but part of the mouth is missing. (Fig. 21.)

Slip thin, brownish. Each two sets of the maeander are separated by a horizontal cross. Preliminary sketch with a dull point. Thin glaze is used for the flame. The chiton is a dull reddish brown (laid on thickly) with black folds.

A woman stands stiffly before a low altar with large flame, holding out a scroll in her left hand, and in her right hand a burning torch. She wears a sleeve chiton and short himation; her hair is looped over the ears and gathered in a compact mass behind; the eye has its inner angle open, and a rather large pupil against the upper lid (of the same type as on the "Glaukon" vases which follow, nos. 17 and 18). Behind her in the field hangs a black alabastron.

Fig. 21 (no. 12).

The present series (nos. 9–12) might be regarded as a continuation of no. 1. On two of the series the woman is unmistakably Artemis, and on no. 9, as on no. 1, she pours a libation as she walks. The quiver hangs in the field behind on nos. 1 and 10 (and perhaps on no. 9) and the torch is in her hand on nos. 1, 10, 11, and 12. The same type of garments runs through the series, and the hair is arranged in the two ways already familiar, except that when it is bound up the ends no longer protrude. On all the series the drawing is somewhat freer than on the preceding six numbers, but no. 12 stands apart from those that precede it and is to be classed with the "Glaukon" vases, nos. 17 and 18. On this vase (no. 12) Artemis gives place to a woman, perhaps a priestess, and the woman's alabastron hangs in the field instead of the quiver of Artemis. The graceful poise of her body, as well as the later type of eye, indicates a later date than any vases yet considered. The use of a dull color is purely experimental, and this particular sort of color is found only on a few small vases of Class D.

The altar and the act of libation on these vases present no new facts beyond those discussed under nos. 5 and 6. That Artemis should lay aside her quiver and bow to perform an act of worship is no more strange than that Apollo or Athena should be represented as engaging in worship — in each case it is an idealization of the human act.

The most noticeable characteristic of this Artemis is the torch which she carries on nos. 9, 10, and 11. The Artemis with torch and

bow on a kylix by Douris is explained by Hartwig [1] as a cult type; of the four reasons adduced for this suggestion, the peculiar garment is the only one which would apply to that figure any more than to the representations of Artemis on these lekythoi. Are we then to regard this advancing figure as the modification of some familiar cult-image? It is altogether probable that the allusion to Artemis "darting over Lycian mounts with gleaming torches in both hands" [2] was suggested by some plastic type, and perhaps the same should be said of the figure on these vases; but if this be true the variations appearing on these different vases show that the artist was not holding closely to any one plastic type.[3]

The meaning of the torch in the hands of a divinity is not always easy to explain. In marriage scenes the torch was an essential part of the procession at night, and as such it naturally passes into the hands of a god when the whole scene is transferred to the Olympian world; this use of the torch in marriage scenes accounts also for its presence in the hands of Eros.[4] When maenads and satyrs are carrying torches,[5] or again when it is in the hands of Demeter or Kore,[6] it indicates a worship carried on at night.[7] On a vase in St. Petersburg [8] a youth (Satyr) seems to have brought torches to the altar, perhaps to light its flames. It has been suggested that this is the meaning of the torch Nike so often carries, inasmuch as Nike is so often the servant of the gods, present to aid in a sacrifice; in any case the torch has come to be a regular attribute of Nike.[9] There remains the Artemis-Hekate-Erinys type, a single type (or pair of types) which oftentimes only receives its particular name from other elements in the scene. How the torch came into the hands of Artemis in this type is not at first sight evident. Certainly it was not because she was a moon goddess, even if it be granted that she possessed this function before the fifth

[1] *Meisterschalen*, Taf. lxvii, 2; S. 602, 604.

[2] Sophocles, *Oed. Tyr.* 206; *Trach.* 214; Aristophanes, *Ran.* 1362.

[3] Artemis, with torch and spear, advancing, is represented as a cult statue on a late vase in St. Petersburg, Steph. 420, *Mon. Inst.* VI–VII, lxvi.

[4] With *Mon. Inst.* X, xxxiv, 1, compare Gerhard, *Aus. Vasen.* Taf. 312 and 313; and Eros with torch, *Comptes rendus*, Atlas, 1861, pl. v, 2.

[5] *Comptes rendus*, Atlas, 1862, pl. v, 1; Sacken-Kenner, *Samml. des Antikencabinets* (Wien), S. 175 (102); Laborde, I, pl. xliv, 1; *Annali*, 1873, pl. I; cp. the black-figured amphora, Berlin, Furtw. 1881.

[6] *E.g. Élite cer.* III, 64, p. 183; and a kylix of Brygos, *Annali*, 1850, pl. G.

[7] Sophocles, *Ant.* 1120 and 1150; *Oed. Col.* 1049 f.; Euripides, *Ion*, 716, 1074 f.; Aristophanes, *Ran.* 342, 351.

[8] *Comptes rendus*, Atlas, 1873, pl. vi; Steph. 1776.

[9] If the figure on no. 3 of Class III (Louvre MNC 650) is to be called Nike, it suggests the possibility that the Nike of the vase painter got her torch from Artemis, for the winged figure with two animals is certainly derived from the "Persian" or "Asiatic" Artemis.

century B.C. Nor does it seem to me likely that it was because she used the torch in hunting at night,[1] though on at least two vases of somewhat later date, bow and torch are both present in her hands.[2] Probably in the case of Artemis, as in the case of Persephone, the reason is to be sought in some cult usage. The torch inevitably accompanies night worship, and even if it had no mystic significance, it was easily transferred from the hands of priestess or attendant to the hands of the goddess who originally instituted the rite in which the priestess was using it. It is difficult to trace the plastic type of Artemis with torch to as early a date even as the present series of lekythoi; and inasmuch as the "Artemis" of these vases is an idealized Artemis worshipper or priestess, it seems to me more natural to regard the torch on this series of vases as derived from Artemis worship directly, and not indirectly through a plastic type.

13. Palermo, 160. Gela. H. to shoulder about 0.22 m.

Above the scene a short band of simple maeander, below it two purple lines on the edge of the black glaze. Foot a disk with concave edge. Solid black is used for a garment. The preliminary sketch was drawn with a dull point in the soft clay. The mouth of the vase is missing.

A woman in profile bends forward holding out in each hand a fruit over a kalathos on the ground. She wears an Ionic chiton girded; her hair is all covered with a sakkos, except a small lock in front of her ear. The eye is *en face*. Behind her is a stool on which a black garment has been laid. Above it in the field hangs a mirror; in front of the woman is an imitation inscription, and in the field above hangs a small basket with high handle.

This lekythos is the only one in the present class on which the simple scene of domestic life is depicted, a scene which becomes usual on lekythoi of Group B, and is not uncommon in the following class (Class III). The hanging objects mark the place as a gynaikeion; here the woman has laid aside her black himation on a stool, and is holding out some fruit which perhaps she has just taken from the basket on the ground before her. The scene is treated with a literalness and simplicity which are quite in contrast with the stereotyped form found later.

14. Berlin, Inven. 3338. Attica. H. 0.243 m.; Cir. 0.251 m.

The slip is cream yellow. The lines bounding the maeander below stop with the maeander. A broad line of thinner glaze is used for the outline of the sleeve and upper fold of chiton, and purple is used for the running water.

[1] As Farnell suggests, *Cults of the Greek States*, II, 459.

[2] Paris, Cab. Med. 11; *Gaz. Arch.* 1885, p. 284, no. 16; on one side Artemis with bow, on reverse, woman with torch; *Mon. Inst.* XI, xliii (Boston Museum of Fine Arts, *Twenty-fifth Annual Report*, p. 46); Artemis with torch and bow at the death of Actaeon.

Between two streams of water at a fountain a woman bends over and stretches out both hands toward a large hydria (drawn in solid black) which stands on a low block. She wears a sleeve chiton undergirded, but the sets of folds in which the drapery is arranged are continuous from the shoulder down; these folds are drawn as straight lines, except for the angle at the waist. On each side is an imitation inscription.

15. **Athens, Nat. Mus. 1791 (Coll. 380), Cv. 1026.** Attica. H. 0.24 m.; Cir. 0.25 m. Benndorf, *Griech. Sic. Vas.* Taf. xxiii, 2; Heydemann, *Griech. Vasen.* v, 2; cp. *Gaz. arch.* 1878, p. 184; Dumont-Chaplain, *Céram.* II, 50.

Slip cream yellow. The simple maeander and enclosing lines were added after the scene was drawn.

Nike bends forward and extends both hands toward a large hydria (in solid black) which stands on a low block below a water-spout. Both wings are raised behind, and are drawn much in the same manner as on no. 5 *supra*. The figure closely resembles that on the preceding number, except that the hair is done up in a cloth, and the eye has the inner angle open. Before her is an imitation inscription.

The peculiar interest of no. 14 lies in the fact that the Berlin Museum possesses an almost exact replica of it in red-figured ware; except for the fact that the (red) hydria stands a little farther off and rests on the ground, the scene is identical on the two vases. Both these vases are closely allied to the first six treated under this class. The creamy slip is the same that is found on no. 1, and the brownish purple on nos. 1 and 14 is an uncommon use of the purple paint which is usually applied on black. Moreover, a broad strip of thinner glaze is used in the same manner on nos. 1, 5, 6, and 14 to mark the border of the chiton sleeve and fold. A comparison of hair, profile, and eye on nos. 6 and 14 shows a remarkable similarity, but it is a similarity of type. On the other hand, nos. 14 and 15 can hardly be independent of each other. Not only is the general scene the same, even to the fact that the position of legs and arms is identical, and the same type of hydria is set on its low stand; such details as the drawing of the hands, and the horizontal line across the skirt below the knees, can hardly be explained except on the supposition that there is some direct connection between the vases. The eye on no. 15 (not quite correctly reproduced in Benndorf) is only one proof of the more careful workmanship of this vase.

While some of the scenes in this class are found only on these lekythoi, and their development cannot be traced, it is evident that in dealing with this scene we are on familiar ground. Like no. 1 (which is an abbreviation of a sacrificial procession) the present scene is

abbreviated from one that is typical on black-figured vases, viz. the "hydrophoria" which is seen on so many hydriae. The fountain is represented here by the one or two mouths from which water gushes, and but one woman is represented, bending toward the hydria which is being filled. Number 15 is specially interesting in that this figure is winged. There can hardly be any doubt that the Nike is intended to suggest that the action has a religious significance; certainly *αἱ ὑδροφόροι* were not unknown in various cults,[1] and it seems probable that here again the servant of the gods is seen performing the tasks which men perform in honor of the gods. Interpreted in this way, these vases fall into line with the earlier members of the series, all of which bear a religious theme.

16. Athens, Nat. Mus. 1964, Cv. 1066. Eretria. H. 0.29 m. Cp. *Δελτίον*, 1889, 76, no. 5; *Jour. Hell. Stud.* 1896, p. 173, n. 21. (Fig. 22.)

Slip thin, brownish. Maeander simple, drawn after the main scene, which interrupts it. The preliminary sketch in the soft clay gives some details which were not reproduced in black.

A warrior leans over to put on greaves; before him stand spear and shield (in profile), and a sword hangs above. His Corinthian helmet is pushed back over the braids of his long hair, and he wears a corselet over his short chiton. The eye is archaic, and the fine profile has the familiar straight nose and round chin.

FIG. 22 (no. 16).

This scene is drawn with great care, and is unique in the present series. Bosanquet[2] compares it with the figures on vases which Hartwig attributes to Amasis, and notes especially the eye, and the beaded hair along the edge of the forehead. This treatment of the hair over the forehead is found in the work of Hieron and of Brygos, as well as on the vases attributed to Amasis; moreover, the pupil of the eye on our vase is not placed near the inner angle as on the "Amasis" vases figured by Hartwig, and the nose extends much farther out from the upper lip than on these vases. It remains true that the general impression of the helmeted head is very like one head on the Munich amphora discussed by Hartwig,[3] and there can be no question that our lekythos belongs to the same period. It is not without interest that this same scene (surrounded by the same simple maeander) occurs on the interior of the fragmentary Paris kylix with the name Amasis.[4]

[1] Benndorf, *Griech. Sic. Vas.* S. 41, A. 213, 214.
[2] *Jour. Hell. Stud.* 1896, p. 173, n. 21.
[3] Munich, 411; Hartwig, Taf. xxxvii, 4b.
[4] Hartwig, Taf. xxxvii, 2, and cp. S. 87.

The figure of a warrior putting on greaves is part of a scene which occurs rather frequently on black-figured ware, and in a modified form on red-figured ware of the severe period. Hartwig [1] mentions ten black-figured vases with this scene, and it would not be difficult to add as many more. On these vases the warrior, generally a bearded man, is wearing the right greave and raises his left knee to put on the other one. At his feet is a helmet and sometimes a shield. On either side are other figures, in one series an archer in characteristic costume at the left,[2] and at the right a woman holding his spear, or Athena in full armor; in a second series [3] four or more figures are usually present, one of which is an old man, the father, one a woman, and the rest warriors. This archer is also found on earlier specimens of the "departure" scenes,[4] which became so popular in the fifth century B.C., and perhaps originally was intended to suggest some scene from the Trojan war.[5]

When this motif was adopted by painters of red-figured ware, the knee was still raised to receive the greave, and oftentimes the helmet (and shield) still stood by the warrior's feet.[6] But the painter of this ware was not bound by tradition, and the warrior — now quite generally an ephebos — may wear his helmet pushed back; [7] again he may bend over to put on the greaves instead of raising his knee, as in the realistic scenes on a kylix of Brygos.[8] From this scene the kylix painter occasionally took the central figure for the interior of a kylix,[9] and in the present instance the same figure is chosen for a lekythos.[10]

Some of the preceding scenes have been treated as abbreviations of more complete scenes; in this instance it is fairer to say that the central figure has been reproduced without the usual accessory figures. In red-figured ware the scene is found mainly on kylikes, and the present vase evidently belongs to the same period as the work of the great kylix painters of the severe period.

[1] Hartwig, *Meisterschalen*, S. 403, A. 1.

[2] Brit. Mus. B 243, 521; Ruvo, Coll. Jatta, 1608 (*Bull. Nap.* Nouv. ser. V, pl. xii); Würzburg, Urlichs, III, no. 89 (Gerhard, *Aus. Vasen.* Taf. 264, 1).

[3] Brit. Mus. B 165, 224, 292, 572, 657; Leyden, Roulez, pl. xiv, 1; Gerhard, *Aus. Vasen.* Taf. 262.

[4] *E.g.* Brit. Mus. B 246, 252, 255.

[5] Paris, Bibl. nat. (de Luynes, pl. 12).

[6] Hartwig, Taf. xvi, kylix of Euphronios; Munich, Jahn, 421 (Gerhard, *Aus. Vasen.* Taf. 201), etc.

[7] Hartwig, Taf. xxxvii, 1–2, kylix of Amasis.

[8] Vatican (*Mus. Greg.* II, 81), Gerhard, *Aus. Vasen.* Taf. 269–270.

[9] Hartwig, Taf. xxxvii, 1–2; Berlin, Furtw. 2263; Athens, Hartwig, S. 87, Fig. 10*a*.

[10] For the shield cp. the kylix of Brygos, Gerhard, *Aus. Vasen.* Taf. 269; and for the hanging sword, that of Amasis, Hartwig, Taf. xxxvii, 1–2.

17. Athens, Nat. Mus. 1828, Cv. 1020. Eretria. H. 0.29 m. Sketch by Studniczka in *Jahr. Arch. Inst.* II, 163. Cp. *Ath. Mitth.* XVI, 311; Ἐφ. Ἀρχ., 1886, 33; Daremberg-Saglio, Fig. 2680; Klein, *Lieblingsinschriften*, S. 157, 13.

Slip brownish. The maeander is broken both by horizontal and by oblique crosses. On the black garment the brush was drawn in the direction of the folds, and the folds themselves (called by Studniczka "Streifen") were added in purple (or white) lines of dull color.

An ephebos carrying two spears in his left hand advances rapidly to right, looks back, and stretches his right hand back. He wears a black chlamys, and a petasos hangs at the back of his neck. Eye with large pupil; the hair is gathered in little bunches, indicated by relief dots, in front of the ear and in the middle of the forehead; the profile shows a short, straight nose, full lower lip, and round chin. At the left of the figure is written *stoichedon*. ΓLAVKON
KALOS

18. Paris, Cab. Med. 11, de Ridder 494. Locri (?). H. 0.21 m. *Gaz. Arch.* 1885, p. 284, no. 16, pl. 32, 2.

Neck and mouth modern. The shape of the body and the use of two concentric rows of bars to ornament the shoulder correspond with what is found in Group III. Slip brownish yellow. Above is a maeander with horizontal crosses; below on the edge of the black glaze are two purple lines. The stag has thin glaze lines and dots.

Artemis hastens to right, drawing an arrow from her quiver with her right hand, and holding out the bow in her left hand. Before her runs a deer. She wears kekryphalos, sleeve chiton, and a "cape" (or chlamys) fastened on the right shoulder. The inscription KALE HE ΓAIS is partly on one side, partly on the other.

The ephebos on no. 17 is explained by Mayer [1] as a Kephalos, who has been isolated from the Eos-Kephalos scene which is so common on later red-figured vases. He is indeed very like the Kephalos on some of these vases,[2] and the analogy of other lekythoi justifies us in looking for some more complete scene from which this figure is taken. The resemblance which Mayer points out, however, is of a somewhat general character, and the Eos-Kephalos scene became common only at a later date. In particular our ephebos extends his hand back as if in conversation with some one following him, instead of making a gesture indicating fright. On a vase bearing the name Douris, and probably by the kylix painter of this name,[3] an athlete is represented in a very similar attitude, surrounded by objects indicating a palaestra.

The black garment with folds painted on it in dull color is characteristic of the vases in the following group (Group B, Class IV), and

[1] *Ath. Mitth.*, XVI, 311. [2] E.g. *Bull. Arch. Napol.*, I, 1843, Tav. i.
[3] Ἐφ. Ἀρχ. 1886, pl. 4; Hartwig, *Meisterschalen*, 228.

other considerations will lead us to place this "Glaukon" series of vases among the later vases in the present group. The present vase belongs in the "later Glaukon group" of Bosanquet,[1] in which the lettering is still Attic but *stoichedon*, and which Bosanquet dates about 465 B.C.

Number 18 shows many points of likeness with both no. 17 and no. 12 (woman before burning altar); two amphorae in Paris[2] also show the same style of drawing. The eye with large pupil against the upper lid and inner angle slightly opened, the curls of the hair in relief, the short straight nose and round chin, recur on all these specimens; the Artemis on the Paris amphora[3] is almost a replica of the Artemis on our lekythos, and bears the Glaukon inscription of our no. 17; moreover the same freedom and grace of touch appear in the drawing on all these vases. Such drawing is to be expected after 465 B.C. rather than before that date, but Pottier's suggestion,[4] "the latter half of the fifth century," seems to me too late.

Fig. 23 (no. 19).

19. **Athens, Nat. 1975, Cv. 1061.** Eretria. H. 0.31 m. Δελτίον, 1889, p. 174, 6; *Ath. Mitth.* XVI, S. 389 (sketch by Wolters), S. 310, A. 2. (Fig. 23.)

The row of short bars above the palmettes on the shoulder is omitted. Slip thin, brownish. Traces of the preliminary sketch in the soft clay.

A woman (body and feet *en face*) stands looking to right, and holding in both hands a large flat basket, such as is very often seen in later representations of worship at the

[1] *Jour. Hell. Stud.* 1896, p. 168.
[2] De Luynes, *Vases peints*, pl. xxiv, xxv.
[3] De Luynes, pl. xxv.
[4] *Gaz. Arch.* 1885, p. 285.

grave. At her left on a low block is a high amphora on which is depicted with great care a warrior on horseback; above the warrior are palmettes and below are lines radiating from the foot of the vase.

Although the drawing on this vase has suffered considerably, there is no question that it belongs in this class, and it is probable that it is closely related to the series which has just been under consideration. On vases of the following groups (B and C) the practice of representing body and feet *en face* is not unusual, but this is the only specimen of it which occurs in the present class. The scene, too, is unusual. Instead of abbreviating some familiar subject which vase painters had often treated, the artist of this lekythos has given us a literal scene of worship at the grave. That the amphora in the scene really is a grave monument is abundantly proved by Dr. Wolters in the article in the *Athenische Mittheilungen* above referred to. On later lekythoi actual grave monuments are occasionally copied,[1] but usually we have the conventional stele which, along with the grave mound, the lekythos painter chose as the symbol of the tomb. Again, real vases are sometimes represented standing on the steps of the stele, but this is almost the only instance of a lekythos on which a vase is used as itself a grave monument.[2] The drawing is not at all unlike that on a lekythos of the following Group (B) which has been published by Weisshäupl;[3] both that vase and the present one differ from many later lekythoi with grave scenes, in that on these two the grave scene is drawn with a certain directness which disappears later when the artist is limited to one of several fixed types.

20. Paris. *Gaz. des Beaux-Arts*, 1866, II, p. 177.

Artemis, holding a bow, pours from a pitcher in her right hand into a phiale carried by Apollo (with lyre).

Unfortunately the description of this vase is very incomplete. If it should be classed here, it is the only one of the present series on which two figures are represented; on several of the smaller vases in the same technique (Class III), however, there are scenes including two figures. On red-figured ware of the severe style a woman often fills a cup for a (departing) warrior, and not infrequently this scene of human life is transferred to the world of the gods. *E.g.* on a red-figured lekythos of this period in London[4] there is almost the same scene which is seen on the white lekythos in Paris. In a word, if this

[1] *E.g.* the stele with lion on top, Athens, Nat. Mus. 1938, Strena Helbigiana, S. 41.

[2] *E.g.* Brit. Mus. D 56 and 65; cp. *infra* in Class V, no. 26, Cornell University Museum.

[3] Athens, Nat. Mus. 1825 (3525); *Ath. Mitth.* XV, S. 40 f.

[4] Brit. Mus. E 579.

lekythos belongs in this group, it simply means that one more scene familiar on red-figured vases of the earlier part of the fifth century is to be found also in the earlier outline technique.

21. **Paris, Louvre.** Rayet-Collignon, *Histoire de la céramique grecque*, pl. x.

Slip creamy yellow. The maeander above is broken by horizontal crosses. There is a purple band near the base of the lyre (to attach the plectron ?). One purple line only is drawn on the upper edge of the black below the scene.

In front of three Doric pillars which support an entablature of which the maeander is the upper member, is the head of a woman turned to the right, and before her is a lyre which she is playing with her left hand. The eye has a dotted circle for a pupil, and its inner angle is slightly open. The lips are full and the chin also is rather full and round; the nose continues the line of the forehead in a straight line, and the inner contour of the nostril is added, although it is curiously out of position. A richly ornamented kekryphalos covers most of the hair, but a mass of it is shown over the forehead, and looped in front of the small ears.

21a. *Arch. Zeit.* 1880, S. 136, A. 5. "Im athenischen Kunsthandel ein besonders vorzüglicher Stück . . . mit einem grossen weiblichen Kopfe, neben welchem noch die leierspielenden Hände vorkommen, von vier dorischen Säule überdacht."

22. **London, Brit. Mus. D 22.** H. 10 in. *White Ath. Vases*, pl. xiv. *Arch. Zeit.* 1885, Taf. xii, 2.

Slip brownish yellow. The maeander above is simple, and both the maeander and the lines below it stop with the main scene. Thin brown glaze is used for the necklace, and purple within a black outline for the fruit.

Between two scrolls with palmettes is a bust of Athena, holding up an apple or pomegranate in her left hand. The eye, the profile (including the peculiar line for the inner contour of the nostril), and the hair about her face are like no. 21. She wears a high crested helmet, and beneath this the hair falls free behind.

23. **Burlington Exhibition, 1888,** *Cat.* 135; Coll. Dr. H. Weber. Attica. H. 0.273 m.

The scene is like the last, except that the apple is missing, and the fingers are raised as if holding a flower. The reproduction of the face shows a less characteristic profile and an eye of the simple archaic type.

With these three vases belong a series of smaller vases in the next class on which is found the same scene — a large female head turned to the right. I propose to postpone any discussion of this scene until those vases have been described. Here, however, the fact may be noted that not only this eye with the dotted pupil and inner angle slightly open, but also the distinctive profile of these heads, correspond very closely to the type of eye and profile on heads by Douris.

Conclusion of Class II (Group A)

An examination of the present class as a whole shows it to be quite homogeneous. Only one specimen (no. 18) differs from the type of form and ornamentation which characterizes not only the present class and the preceding class,[1] but also one series of black-figured lekythoi.[2] In neither of these three groups is the shape of the foot characteristic, except as the later form of foot with red edge and horizontal groove at the top, begins to appear for the first time. In the present class the edge of the foot commonly contracts slightly from the bottom up, and it may have a narrow strip of black glaze in the middle of the edge. Both in this class and in the preceding one there are two varieties of slip, — a thin, dull, brownish yellow slip, and another that is quite a creamy yellow, slightly thicker, and very smooth though never shiny. On some lekythoi one may detect scratches which seem to have been made in the slip while it was being polished on the wheel.[3] In both Class I and Class II there are several instances which show that the maeander pattern was added after the main scene was already painted; but it is only in the present class that the lines bounding the maeander are broken where the main scene interrupts them.[4] Moreover in several instances the lines below the maeander stop with the maeander and do not go around to the back of the vase.[5] The maeander itself is either of the simplest type and unbroken, or else it is of a slightly more complex type, and a horizontal cross is drawn between each pair of the maeander pattern. This horizontal cross between pairs of maeander is seen not infrequently around the interior scene on kylikes by Douris (later period).[6] In such small points the homogeneous character of this class is very evident.

Turning from the ornamentation to the main scene of these vases, we can ordinarily discover a preliminary sketch, lightly drawn with a dull point in the soft clay. This sketch is not only very careful, but it also often shows details which were not added when the scene was finally painted. The scene as a whole is painted in fine relief lines of black; a few specimens show a coarse line of slightly thinner brownish glaze, which bounds the sleeves and the fold of the chiton; again, in a few instances, thinner glaze is used for the folds of the upper part of

[1] Described above, p. 23.
[2] Cp. *Jour. Hell. Stud.* 1893, pl. i–iii.
[3] *E.g.* no. 4, Brit. Mus. D 23.
[4] Cp., however, *Jour. Hell. Stud.*, 1893, pl. i–iii.
[5] Nos. 1, 5, 22, etc.
[6] Hartwig, Taf. lxv, lxvi.

the chiton, for flame, for the ends of the hair, etc. As on black-figured vases, purple is often added for some such detail as a curl or a quiver band, but the effect of purple on white is quite different from its effect when applied on black. On two vases apparently this color is thinned to a purplish brown, and used for a flame, or for a stream of water.[1] Finally, solid black is used regularly for the hair, for the himation when that garment is worn, and in several instances for an accompanying animal. The painter is accustomed to the silhouette effects of the black-figured ware, and uses them to produce a pleasing variety. Except in the case of one or two animals, the stereotyped incised lines disappear; and where the artist feels it necessary to render the folds of a garment, he does it in a more realistic manner by adding lines in a dull color. In a word, the artist of these vases is using only the materials which were at hand in the potter's shop, the glaze in a thick and a thin state, applied in lines or in masses, and the purple which had been applied on the black of black-figured ware; but from these materials he is seeking to produce the varied and realistic results which were finally attained in the polychrome white lekythoi.

With two exceptions the full figures (as distinguished from the large heads) follow one schema: the figure is approximately in full profile, and both arms are extended in front. The deviations from this position are in later specimens, and show considerable freedom in the drawing. On the other vases the woman (or the man) faces to the right, and either stands squarely on both feet or moves forward rapidly; the effort to introduce an easy pose comes later. The profile attitude, however, is not quite successful. The left shoulder is brought into view, and usually the left breast of women is indicated as though the garment were transparent,[2] unless it is covered by the black overgarment. This profile attitude is found on red-figured lekythoi and less frequently on amphorae; it is carefully avoided in the scenes on the outside of kylikes, and is not common on the interior of these vases.

The garments, arrangement of the hair, etc., show but little variety. The women all wear the long Ionic chiton with sleeves, and undergirded so as to let a fold fall loose about the hips. Over this may be a himation reaching to the knees, or a smaller garment fastened on the right shoulder and leaving the right arm and shoulder free. The hair is shown in a low mass over the forehead, and is looped in front of the ears; it may fall free behind, held only by a taenia around the top of the head, or it may be all confined in a cloth, or again it may

[1] Purple on white, nos. 10, 12, 21, 22; brownish purple, nos. 1, 14. [2] Cp. nos. 2, 5, 12.

be gathered in a mass at the back of the head and held by a long cord wound around the head many times.[1] Ear-rings and bracelets complete the costume.

Most of these figures show more or less clearly a distinctive profile which is best known in the work of Hieron, namely, a straight nose continuing the line of the forehead, full lower lip, and large round chin. The small protruding chin often seen on the early red-figured vases occurs but once or twice. The eye tends to be rather long, and is set back from the nose. In most instances the inner angle is closed as in the normal archaic type; on nos. 14 and 15 the inner angle is open, but the pupil is nearly in the centre of the eye; while on the "Glaukon" group (nos. 12, 17, 18) the eye is not so long, and the pupil is indicated toward the open inner angle against the upper lid. On two of the vases with large head the eye has a dotted circle for the pupil, as in much of the work of Douris.

The imitation inscriptions on many of these vases show that something in the way of writing was called for, and on four of them there is a legible inscription.[2] These inscriptions are in the Attic alphabet, and only in one instance (no. 17) are the letters arranged *stoichedon*.

With reference to the scenes represented it is necessary only to sum up what has been already said. Some of the scenes (hydrophoria; serpent-temple-priestess; warrior arming) can be traced back to black-figured prototypes; while others (Nike pursuing; woman, Artemis, or Nike before altar) are peculiarly characteristic of the red-figured lekythoi of the severe period. As compared with the scenes on vases of Class I a slightly different method of treatment may be pointed out. In both classes the scene is limited to a single figure, but in Class I we found traces of a rational effort to abbreviate the scene, and even by a single figure and its accessories to suggest the larger scene which was in the painter's mind; ordinarily in the present class the painter just cuts out the figure he wants without essentially modifying it. This latter method is the one more commonly adopted in decorating the interior of kylikes, where somewhat the same conditions are prescribed. The fact that so limited a number of scenes are found on vases of this class seems to indicate that they were produced by a relatively small number of workmen, and those without any great degree of originality. We have seen that only one grave

[1] Hair free behind, nos. 1, 3, 6, 9, 11, 14, 22, 23, cp. Hartwig, Taf. xxiii; hair in a cloth, nos. 2, 4, 7, 13, 15, 18, 21; hair in a mass at the back of the head, nos. 5, 10, 12, 19.

[2] Nos. 3, 4, 17, 18.

scene is found in this class, and only one of the scenes of household life which are common in the next group of these lekythoi, a clear indication that the lekythos painter is as yet uninfluenced by the use to which his vase is to be put. The later numbers of the present class undoubtedly overlap the earlier numbers of Group B, but the change of technique was introduced by other workmen, who at the same time introduced new scenes.

There can be no doubt that these vases were produced by men accustomed to making the ordinary red-figured ware. All the scenes (even those characteristic of black-figured ware) correspond to what are found on red-figured vases of the severe period; the preliminary sketch with a dull point can be discovered on most of these lekythoi, and the same materials were used on both classes of vases to produce somewhat similar effects. The most striking example of the connection between the two kinds of ware is to be found in the pair of lekythoi in Berlin,[1] a pair on which the same scene is painted, evidently by the same hand, but one is in the red-figured, the other in the outline technique.

Group A: Class III. *Vases with red neck, mostly small; drawing in black relief lines*

The third class under Group A is less homogeneous than the first two, since it contains specimens which remind the student of more than one type of black-figured lekythoi; it is, however, marked off distinctly from the first two classes by considerations of size, shape, and ornamentation. Few vases of the present class are more than .20 m. in height, and many of them are less than .15 m. high. The body of the vase is somewhat heavier than in the case of those which have been treated before, and in many instances it begins to contract slightly from the shoulder down. Often the mouth is low, as in the earlier black-figured lekythoi. Neck and shoulder are not usually separated by a plastic ridge, and both the neck and the inside of the handle are red like the shoulder. The ornament on the shoulder rarely consists of palmettes, and when they do appear, they are carelessly drawn and may be only four in number. The characteristic ornament of the shoulder consists of a double row of concentric bars, or, in a few instances, of the band of lotus buds pointing out from which the two rows of bars probably were developed. The slip is usually of the thin

[1] *Supra*, no. 14, Berlin, Inven. 3338.

brownish yellow type; in two or three cases it is thicker and of a cream-yellow color. Above the main scene the usual maeander (or maeander broken by crosses) is rarely replaced by lines separated by rows of dots as on lekythoi with black figures on a white ground (cp. *supra*, Fig. 14, p. 13), or by some other pattern (*e.g.* the simplified key pattern, Fig. 24); and on smaller specimens it may be omitted altogether. Below the scene the black glaze is commonly broken by a rather wide line left in the original red of the clay, or by several narrow lines either left red or incised to show the red. The foot usually consists of a torus with a band of black on its upper part, and above this a flat red member (*supra*, Fig. 10). On these smaller vases the drawing is somewhat careless, and the preliminary sketch is rarely found. Solid black garments occur only three or four times, and that on vases which in other respects do not exactly correspond with the rest of the group.

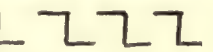

Fig. 24.

For the sake of convenience in study this class will be discussed under several somewhat arbitrary subdivisions: —

a. Vases with scrolls and large palmettes on each side of the main scene.

b. Larger vases with but one figure.

c. Smaller vases with but one figure (which may be replaced by a large head).

d. Vases on which the scene consists of two figures.

e. Vases (rather small, and with but one figure) on which thin yellow glaze is used for the garment folds.

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a. *Vases with large scroll and palmettes on each side of the main scene.*

1. **Athens, Nat. 1858 (Coll. 398), Cv. 1014.** H. 0.16 m. Dumont, *Peintures céramiques*, p. 40, n. 2; Dumont-Chaplain, I, pl. xi, 2 (the reproduction is imperfect); II, p. 51, n. 2.

On the shoulder a row of short bars and 1+3+1 palmettes. The maeander is simple; below the scene a reserved red line, and a purple line on the black. Slip brown. On each side of the main scene are two large palmettes enclosed by lines with scrolls. The shield has its outline incised with a pair of compasses.

A warrior moves to right and looks back, extending his right hand back; in his left hand he carries a shield and two spears. The tiger (?) on the shield is vigorously drawn in silhouette. He wears a chlamys over his corselet. The profile shows full lips and round chin; the eye is *en face*, but the pupil is set near the inner angle; the curls of the hair around the forehead are indicated by means of relief dots.

This attitude has already been discussed in connection with a lekythos of Class II (Athens, 1828, Class II, 17); it is found on other lekythoi of the present class, and it occurs occasionally in interior scenes on kylikes of the severe period. The extremely careful and delicate drawing is unusual on so small a lekythos. The precision of the drawing, as well as the small head and high cranium, recall the manner of Douris.

2. **Athens, Nat. 2023, Cv. 1018.** Attica. H. 0.22 m. Benndorf, *Griech. Sic. Vas.* Taf. xix, 3; cp. *Gaz. Arch.* 1878, p. 184; Heydemann, *Griech. Vasen.* S. 4, A. 13.

The shape is slenderer than most of this group; mouth rather low; foot of the type which later becomes universal (Fig. 11). On the shoulder two rows of bars; the maeander, which is careful, is broken by horizontal crosses; below the scene are two purple lines on the black, as on most of the specimens in Classes I and II. Two large palmettes on each side of the scene.

Nike, both wings raised behind her, advances toward the right, holding her himation over her left arm, and carrying a lighted torch in her right hand. She wears a sleeve chiton ornamented with thin glaze crosses, and a himation draped to leave the right arm free. A stephane is left white about the head, and over her face in the middle of the forehead falls a small tuft of hair. The name NIKE is written before the figure.

While this vase clearly belongs in the present class (*e.g.* the red neck), from the shoulder down there is nothing except its size to differentiate it from vases of the preceding classes. The stiff folds of the himation and this particular attitude of walking are familiar on red-figured vases of the earlier period; the slight archaism, however, is hardly noticeable, so delicate is the drawing. Almost the same figure, but drawn much more hastily, is seen on a vase from Corinth (Benndorf, *Griech. Sic. Vas.* Taf. xxxvi, 9; and cp. Benndorf's reference to others cited by Knapp, *Nike in der Vasenmalerei*, S. 27 f.); this vase is interesting in that it gives a name which Benndorf reads as ΑΝΑΓΚΕ, instead of the name NIKE. The head on our lekythos (especially the profile and eye) and the wings are quite like those on a red-figured lekythos found at Gela (Benndorf, *Griech. Sic. Vas.* Taf. xlviii, 1), on which we read NIKE before the figure, and ΗΙΓΓΟΝ ΚΑΛΟΣ below it, above a burning altar. The profile is very fine and reminds one distinctly of the Olympia pediment sculptures, and of the "omphalos Apollo" at Athens. The small head, the eye with dotted pupil near the inner angle, and the garment ornamented with strokes of thinned glaze, call to mind again the manner of Douris. In any event, it is probable that this vase and the one discussed just before it are from the same hand.

The interpretation of the figure is simplified by the cases where it occurs with an altar. It is reasonable to suppose that a Nike should light the altar flame for a sacrifice on ocasion of a victory; on the following vase, however, we have a winged "Artemis" with torch, and on a lekythos at Oxford (Ashm. 265, Class II, 3) the name NIKE is read before a figure in an "Artemis" scene, so that perhaps the torch should be regarded as an attribute which has come to Nike from this type of Artemis.[1] Without the altar the present scene has that entire absence of specific reference which is characteristic of so many early outline lekythoi.

3. **Louvre MNC 650.** Attica (?). H. 0.203 m.; Cir. 0.228 m. **Plate II, 2.**

Low mouth and rather squat body; the foot curves down to an edge, and is all black, as on the earliest types of lekythoi. The shoulder, separated plastically from the neck, is ornamented with a row of bars, and then a row of lotus buds pointing outwards. Slip creamy yellow. Above the scene is a simple maeander; below it the black glaze is broken by a broad line left red, on either side of which are purple lines on the black. A preliminary sketch with dull point in the soft clay gives the barest outlines. A dull grayish color is used for the chiton, and on it the folds are drawn in thin glaze; the himation is black with added purple folds; the torch flames, the markings of the upper wing feathers, and the inner markings of the deer are in a thin yellow glaze. The wolf is black with added purple details. On each side of the scene is a series of several palmettes and scrolls, and on the right a lotus bud.

A woman with wings raised, holding her skirt in her right hand and carrying a lighted torch in her left hand, moves rapidly to right and looks back. The wings are in opposite directions, *i.e.* the wings, like the body, are seen *en face*. She wears a sleeve chiton, represented as though it had a sort of train, and a short himation draped under the right arm. Her hair is looped up behind and fastened on top of the head; the eye is *en face* and of the same shape as the female eye on black-figured vases. At the left a she-wolf (or bitch) leaps up and touches her skirt with its fore feet; while at the right a fawn is running in front of her. In the field are imitation letters.

Perhaps no other outline lekythos shows drawing so archaic and at the same time so charming, as the one under consideration. From the standpoint of the vase painter this figure, like others which have already been considered (Oxford, Ashm. 265, Athens, Nat. Mus. 2023), no doubt should be called Nike; although it is obviously suggested by some scene (perhaps a relief in stone or metal) representing the so-called "Persian" Artemis.[2] This type of Artemis, a winged figure accompanied by wild animals, is found on early ware from Melos and

[1] Cp. Hartwig. *Meisterschalen*, Taf. lxviii, 2, S. 604, A. 1.

[2] Cp. e.g. *Arch. Zeit.* 1854, Taf. lxi; Baumeister, *Denkmäler*, Abb. 139.

Rhodes,[1] and again on the François vase; it does not appear among the regular types on black-figured ware, but instead we find a scene in which Artemis and Apollo and Leto are represented with fawns. The present figure is totally different from the quiet, lifeless Artemis of this black-figured scene. Her attitude, however (body *en face*, feet to right and head to left), is common on black-figured ware, and continues to be used on many of the early red-figured kylikes.[2] The manner in which the skirt is held up belongs to the art of the beginning of the fifth century;[3] the parallel folds of the chiton and the stiff lines of the himation also suggest an early date for this lekythos. The profile has a straighter line for nose and forehead than appears on the earlier signed kylikes, but the full round chin of a little later date is also absent.[4] The treatment of hair, mouth, hands, feet, and drapery may be compared with that on a red-figured amphora attributed to Phintias or Euthymides.[5] Long toe joints, such as are seen on this figure, are associated with the work of Euphronios; they appear also on a vase signed by Panphaios (the decoration of which is sometimes assigned to Euphronios),[6] on which the wings of the "wind-gods" are quite like the wings of our "Artemis," and the mouth is treated in the same manner.

The use of color on this lekythos, especially of the thin orange-yellow glaze for filling, is unique, and deserves special notice as an anticipation of the later use of color on polychrome lekythoi. The nearest parallels are two alabastra of about the same period as our lekythos: one signed by Pasiades,[7] which perhaps is more archaic, although it shows some marked resemblances to the lekythos (the treatment of the hair is the same, there are the same round folds along the bottom of the chiton, and a black stork recalls the black wolf beside "Artemis"); the other an alabastron of freer style [8] on which orange-yellow is used both for wing feathers and for the himation. The same color is also found on an oinochoe of considerably later date,[9] and occasionally on kylikes with a white slip. Evidently the use of color on this lekythos and on the Pasiades alabastron is an early experiment which was dropped because it did not meet with great popularity.

[1] Melos, Berlin, Furtw. 301; Rhodes, Brit. Mus. A 267.
[2] Murray, *Designs*, pl. xi, Brit. Mus. E 11, by Panphaios.
[3] Hartwig, *Meisterschalen*, Taf. iv, xxiv; cp. the skirt of the Nike on Taf. xxviii.
[4] Cp. the profile on a vase "in the style of Douris," Murray, *Designs*, pl. 38, Brit. Mus. E 64.
[5] Brit. Mus. E 256, *Cat.* III, pl. x.
[6] *Ibid.* E 12.
[7] *Ibid.* B 668, *White Ath. Vases*, pl. xviii A.
[8] Berlin, Furtw. 2258, "Stilstufe des Brygos."
[9] Brit. Mus. D 14; *White Ath. Vases*, pl. xxi B.

4. Louvre MNB 909. Attica (?). H. 0.257 m.; Cir. 0.29 m. **Plate III, 1.**

In general shape, in the ornamentation of the shoulder, and in the lines on the body below the main scene, this lekythos resembles the one just described (no. 3). The slip, however, is yellowish brown (almost bistre); and above the main scene the ornament consists of three rows of dots between parallel lines. Traces of a preliminary sketch drawn in the soft clay with a dull point can clearly be made out. Lion, tree, and garment are in solid black, with details added in rather coarse incised lines. The anatomy of Herakles is indicated partly in black relief lines, partly in dull purplish lines. He wears a purple taenia about his head, and purple is also applied on black for the centre of the palmettes. On each side of the scene is a series of four palmettes with scrolls and lotus bud.

Herakles (nude, drawn in outline) kneels on left knee and clasps his hands, holding the lion's neck in his bent left arm and strangling it till it gasps for breath. The lion attempts to push the head of Herakles aside with his paw. Behind them is a tree with leaves and fruit, on the branches of which hang the garment of Herakles and his sword in its scabbard. The club of Herakles is behind him, and in the field above are imitation inscriptions.

Almost identically the same scene, with the addition of one or two more figures, is found on a series of black-figured hydriae,[1] on the exterior of several black-figured kylikes,[2] and rarely on vases of other shapes. So stereotyped has the scene become that the tree with garment and sword is hardly ever missing, the attitude of the combatants is the same, and even the effort of the lion to push back the head of Herakles with his left hind leg is almost always repeated. In a second type the figures are erect, but a wrestling scene with the figures nearly prostrate is especially well adapted to the shoulder of a hydria and to the exterior of a kylix where a long, narrow band is to be ornamented. In adapting this scene to a lekythos with outline drawing where only one or two figures were permitted by custom, the painter has found it necessary to abbreviate it by dropping all the spectators; the remaining figures are copied without change, even though they are not well adapted to a square field. On a white lekythos with silhouette figures in the British Museum[3] another black-figured scene, Herakles and the Cretan bull, is abbreviated in the same way by omission of spectators. The present vase is one of a comparatively small number on which an animal in solid black appears. No special significance is to be attached to this fact, however, except as showing that the painter (and those for whom he painted) were so familiar with the use of silhouette figures

[1] Brit. Mus. B 301; Würzburg, Url. 126, Gerhard, *Aus. Vasen.* Taf. 102.
[2] *E.g.* Brit. Mus. B 434.
[3] Brit. Mus. B 636.

that they liked the effect of some solid black. The use of incised lines on the present vase does show that the painter was still under the influence of the black-figured technique. The hard treatment of the muscles and such small points as the "scalloped" outline of the hair show that the vase belongs with red-figured work of the severe period. On a few of these red-figured vases the artist has made some slight attempt to render the expression of the face, and it seems reasonable to regard the firmly set mouth of this Herakles as due to an effort of the painter in this same direction.

In shape and ornamentation this vase antedates the period when the type of lekythos for outline work had become definitely fixed. The use of the lotus bud on the shoulder and of the conventionalized checkerboard pattern over the scene is found only on these transitional specimens. The purple spot on the centre of the palmettes is also very unusual; so far as I have noted, it occurs only on vases which belong considerably earlier than the middle of the fifth century B.C.[1]

4a. New York, Metrop. Mus. H. 0.257 m. **Plate IV.**

The body of the vase is nearly cylindrical; the rather short red neck is separated from the shoulder by a slight plastic ridge, and the mouth flares at the top (Fig. 2). On the shoulder a row of short concentric bars, and interlaced lotus buds pointing outward. Above the scene is a simple black maeander on a band of red; below it the black glaze is broken by a reserved red line, on either side of which is a purple line on the black glaze. The foot is a disk, the edge of which is grooved above and has a strip of black below. Slip brownish yellow, slightly lustrous. No preliminary sketch. In the main scene solid black (dark brown) glaze with incised details is used for Perseus and Pegasus; the Medusa is drawn in outline with black relief lines and lines of thin glaze. Bright vermilion is freely applied both on the black and directly on the slip. In the field are imitation inscriptions. At the left of the scene are three palmettes and two lotus buds on one stem; at the right six palmettes and one bud, also on one stem. In the centre of each palmette is a spot of vermilion.

Medusa lies on the ground, her head toward the right, her shoulders still supported on her elbows. The clenched hands and drawn-up right leg seem to indicate pain. She wears a short chiton with a red girdle, above the girdle the folds are in thin glaze, below in black; her double-topped *endromides* are red. From her shoulders rise wings of a modified oriental type, with red stripe. Blood is gushing freely from her neck, from which Pegasus has almost completely emerged, though the hind legs still are hidden. Pegasus is a prancing winged horse with head raised, not quite half the size he assumed later; vermilion is applied on the tail, the neck, and on the inner edge of the wings.

Above and to the left of Pegasus Perseus is running (or flying) rapidly toward the left, he carries the head of Medusa in a red wallet (κίβισις) slung on his extended right arm, and in his left hand is his curved knife. On his head is a red petasos, his hair is looped up behind, over both arms a chlamys is loosely draped, and on his feet are double-

[1] Cp. the discussion of Athens, Nat. Mus. 1809, Class I, 4.

topped endromides (red on a black ground). He is represented as a beardless youth, considerably smaller than Medusa.[1]

On black-figured Athenian ware both early and late the scene of the death of Medusa is not uncommon.[2] The full scene included the beheaded Medusa, Perseus fleeing with the aid of Athena or Hermes or both, and the two pursuing Gorgons; but often one or another of the figures were omitted. The high recurved wings of the Gorgons, the kneeling position of Medusa, the attitude of Perseus running with arms extended in opposite directions, and the endromides (with one flap) worn both by Perseus and by the Gorgons are characteristic of this scene. On red-figured ware the scene commonly has but two or three figures, Athena standing by Perseus, Perseus and a pursuing Gorgon (perhaps on opposite sides of an amphora), or as here Perseus fleeing from the beheaded Medusa. Pegasus springing from the blood of Medusa is found rarely on red-figured ware, not at all on the earlier ware. It seems that the painter of this lekythos has adapted the figure of Perseus with slight modification from the scene on black-figured vases, while the Medusa resembles the Medusa of black-figured vases only in her wings and endromides.

The Perseus on this vase is hastily drawn, but in spite of the rude profile and clumsy left arm it is apparently the hasty work of a painter who knew his craft. His elevated position and relatively small size certainly look like an effort for perspective, yet it should be remembered that one type of Perseus on black-figured ware is represented in the same way,[3] and here it is quite improbable that the painter had any thought of drawing in perspective. As compared with the Perseus of the earlier scenes this figure has a very different balance, which creates the impression that he is flying rather than running; here also the position of the right arm is in a measure explained by the wallet, which by this means is exposed to view. The looped-up back hair is familiar on red-figured vases of the severe period. The position of the petasos is somewhat peculiar,[4] but possibly it is placed well forward so as not to be displaced by the rapid motion. A chlamys draped over both shoulders is not infrequent on figures of Apollo;[5] Perseus on earlier

[1] This description is based on a photograph and detailed description which Dr. Edward Robinson has very kindly placed at my disposal.

[2] Cp. the discussion by Jahn, in *Philologus*, XXVII, 1 f.; by Knatz, *quomodo Persei fabulam artifices tractaverint*; and by Kuhnert in Roscher's *Lexikon*.

[3] Wien, Masner, 221; Berlin, Furtw. 1682; Munich, Jahn, 619.

[4] Cp. the petasos of Hermes, Munich, Jahn, 619.

[5] Naples, Coll. San Angelo, 99, Class I, no. 7.

vases had a chiton; on red-figured ware he wears either a chiton or a chlamys fastened on the right shoulder. While the curved knife is like what he carries in other scenes, the wallet is peculiar in that it shows the head of Medusa protruding.[1] The endromides, also, are decidedly peculiar. On black-figured ware they regularly have one long flap in front, and rarely a wing is added behind for Hermes or Perseus; on red-figured ware they are usually replaced by small wings;[2] here it would seem that the vase painter had confused the wing with a second flap, for I have not found any other clear instance of a flap both behind and in front of the shoe. The long toes and fingers demand no comment on a figure painted in the black-figured style.

Except for the wings and sandals the Medusa shows little or no relation to the figures of Medusa on earlier ware. The nearest parallel to the treatment of the figure on this lekythos is perhaps found on a hydria in the British Museum,[3] though on the hydria she is lying in the opposite direction. The studies of wounded figures in scenes of battle, such studies as are presupposed, *e.g.* by the wounded figures in the pediments of the Aegina temple, are presupposed also in the treatment on this lekythos. The resemblance to the dying warrior at the south end of the eastern Aegina pediment is very striking, especially when it is remembered that the vase belongs approximately to the same epoch as these sculptures. The wings of this Medusa are a rather odd modification of the high recurved "oriental" wings which belong to earlier representations of the Gorgons.[4] I do not find any exact parallel for these narrow round-topped wings, though the general shape is quite like the wings of the little souls on a black-figured loutrophoros.[5] This same short chiton is worn by men, *e.g.* on a lekythos of the preceding class;[6] the use of thin glaze for the folds of the upper part of the garment is found both on outline lekythoi and on red-figured vases of this period.[7] The endromides are like those of Perseus, except that they are painted in red on a white ground and not on a black foundation.

On vases of the sixth century Pegasus does not appear in the present scene from the Medusa story. The Selinunte metope is perhaps the only monument before the fifth century in which the birth of Pegasus is represented. On several vases of the fifth century the birth of Chry-

[1] Cp. Brit. Mus. E 181.
[2] Berlin, Furtw. 1652; Munich, Jahn, 619 and 405.
[3] Brit. Mus. E 181.
[4] E.g, *Annali*, 1851, Tav. P; 1866, Tav. R.
[5] *Mon. Inst.* VIII, Tav. v.
[6] Class II, 16, Athens, Nat. Mus. 1964.
[7] Class II, 5, Athens, Nat. Mus. 1827; III, 9, Munich, 245.

saor from the neck of Medusa is depicted in a realistic manner;[1] an Etruscan vase and a Cyprus sarcophagus give the birth of Pegasus and Chrysaor together from the neck of Medusa, who is kneeling as in the scenes on earlier vases;[2] on later south Italian ware the headless Medusa sits erect with her hands folded, and on one of these vases the head and wings of Pegasus may be seen protruding from her neck.[3] So far as other monuments show, the painter of the present vase was following the story in his own original manner when he inserted the Pegasus here, instead of adapting the scene from some previous work.[4]

It is quite customary on lekythoi of Group A to find a scene from black-figured ware abbreviated to one (or two) figures. The peculiarity of the present vase lies first, in the freedom with which the painter has introduced new meaning into the scene, and secondly, in his inconsistent use of the black-figured and outline technique. While in Class I the figures are in black and accessories in outline and in Class II the figures are in outline and accessories often in black, here one figure is in black and the other figure in outline. Difference of treatment corresponds with the difference of technique, in that the Perseus is adapted from the high-running Perseus of the black-figured scene, while the Medusa is reclining as on the earlier red-figured ware. The originality of the painter is evident in his treatment of the wings, the endromides, and the figure of Pegasus, as well as in certain realistic details. To this realistic trend may be attributed the fairly successful treatment of the human form in complex attitudes, the view of Medusa's head protruding from the wallet, the study of soft material in the chiton of Medusa, and the effort to express the pain of a person dying from a wound in the figure of Medusa.

5. Collection A. B(arre), Froehner, no. 353. Attica. H. 0.16 m.

On the red shoulder are black palmettes. The kantharos and club are solid black, the flame red on a white ground; the remainder of the drawing is in outline.

Between two scrolls with palmettes and lotus bud stands Herakles, leaning forward on his club; in his left hand is a fruit, in his right a kantharos. Before him is an altar with a fire on it. He wears the lion's skin girded over a short tunic. Four letters are scattered in the field.[5]

A series of scenes representing a goddess (or woman) before an altar has been discussed under Class II. The appearance of Herakles

[1] Brit. Mus. E 181; Stackelberg, *Die Gräber der Hellenen*, Taf. 39; cp. the terra-cotta, Baumeister, *Denkmäler*, Abb. 1438.

[2] Roscher, *Lexikon*, III. 2031, Fig. 3; Munich vase, Jahn, 910.

[3] *Brit. Mus. Cat. Vases*, IV, xiv, 2, F 500; *Museo Borbonico*, XIII, Tav. 59.

[4] Probably the closest parallel is the vase published by Gerhard, *Trinkschalen*, Taf. ii–iii.

[5] This vase is known to me only by the description and reproduction in Froehner's catalogue.

in such a scene perhaps calls for some comment. On a black-figured amphora in the British Museum [1] Hermes, Herakles, and Iolaos are represented in a procession playing musical instruments and accompanied by animals, — it would seem to be a procession before a sacrifice. Herakles and Hermes appear again by an altar on a pseudo-Panathenaic amphora.[2] At least three vases represent Herakles actually engaged in the act of sacrifice: (1) a krater in Vienna,[3] which gives Herakles sacrificing by an idol marked *Chryse* in the presence of Nike and Jason (?); (2) fragments of a krater in London,[4] on which Athena, Philoktetes, and Lichas are present at a similar sacrifice; and (3) fragments of a large vase found at Kertsch,[5] which gives Lichas, Herakles, and probably Hyllos engaged in a sacrifice, doubtless the sacrifice on Mt. Oeta. The present scene cannot be regarded as an abbreviation of either of the sacrifice scenes mentioned. It should rather be classed with the representations of a god before an altar, a scene by no means uncommon on red-figured lekythoi of early date and on the interior of kylikes. The meaning of the scene has been discussed above (p. 42 f.).[6]

If we may judge by Froehner's reproduction, the drawing on this vase is considerably more free than on the previous numbers of the present class. Herakles is still bearded, and the lion skin is girded over a short chiton, as is usual on later black-figured ware; it is less common to see the lion's head pushed back so as to leave the head of Herakles uncovered.

5a. Palermo, Selinunte room. H. to shoulder about 0.18 m.

Mouth and neck gone. On the shoulder a row of bars and a row of lotus buds. Above the scene a double row of dots.

Between large palmettes with scrolls stands a youth in profile; he leans forward on his staff and holds up a wreath (?) in his right hand. The loosely draped himation leaves the right side of his body free.

6. Paris, Hotel Lambert. De Witte, *Catalogue*, no. 92. Locri H. 0.20 m.

Between large black palmettes an ephebos stands facing toward the right. He wears a himation, and at his feet is a black (silhouette) dog.

7. Paris, Hotel Lambert. De Witte, no. 90. Locri. H. 0.14 m.

An ephebos runs to the right and looks back; on either side a series of black palmettes.

[1] Brit. Mus. B 167. [2] *Annali*, 1836, Tav. F, 2. [3] *Arch. Zeit.* 1845, Taf. 35, 1.
[4] *Brit. Mus. Cat. Vases*, III, E 494, pl. xvi. [5] *Comptes rendus*, 1876, p. 161, Atlas, pl. v, 1.
[6] The scene is elaborated on several hydriae, e.g. *Élite céramique*, II, pl. xxxiv, xxxv*a*.

These two lekythoi are known to me only from the description of De Witte. Number 7 repeats a familiar theme; number 6 is the more interesting of the two in that a black animal occurs for the fourth time in the present series.

8. Girgenti, Mus. municip. Case IV, 22. Height originally about 0.22 m.

On the shoulder, which is covered with the slip, are bars and lotus buds. The slip is brownish. Above the scene is a simple maeander, below it three red lines reserved in the black glaze. Drawn in relief lines of glaze which is now reddened by the action of fire. The mouth is gone.

A Bacchante dances toward the left and looks back; both hands are extended, covered with her garment. She wears an Ionic chiton, undergirded; her hair falls free on her shoulders. Her face has disappeared. On each side are two large palmettes.

This type of dancing Bacchante with her garment held out to cover her hands is discussed in connection with a lekythos of Class VII;[1] although the figure is not limited to a definite date, still it is probable that this vase and the specimen under Class VII are not far apart in time.

9. Munich, Jahn, 245 (1758). H. 0.216 m.; Cir. 0.234 m. (Fig. 25.)

The shape is approximately the developed lekythos type, with rather flat shoulder. On the shoulder a band of short bars, then a series of lotus buds. The slip is yellowish brown, hard and thin. Above the scene is a narrow ivy leaf band, carelessly executed; the black glaze below the slip is broken by a wide, red line, on either side of which are purple lines on the black. The use of thin glaze is apparently due to retouching.

A Bacchante moves toward the right and looks back (the head and feet in profile, body *en face*). The figure from the waist up, together with the "tennis racket" in her right hand and the serpent in her left hand, appears to be modern. The skirt of the chiton is not retouched. On either side are two large stiff palmettes with scrolls and lotus bud. An imitation inscription occurs at the right of the figure.

FIG. 25 (no. 9).

This vase possesses some interest because it has been so skilfully retouched. The feet with the long toe joints (cp. nos. 3 and 4 above) are ancient, and so is the skirt with its archaic parallel folds. The use of thin glaze applied with a fine brush, the peculiar sleeves and wide

[1] D VII, 2, no. 3, Bologna, Pell. 355.

neck band, "the tennis racket," the sketchy treatment of eye and hair, and the free drawing of the face betray a modern hand.

The ivy leaf band above the scene is unusual on white lekythoi, but it is found on a few later black-figured specimens. The use of this ornament harmonizes with the shoulder and with the lines below the scene; together they suggest a rather early date for this vase.

10. **Raccolta raimondiana.** Politi, *Sette vasi greco-sicoli-agrigentini*, p. 9, Tav. ii.

"Ripresenta un giovane di belle forme, ignudo, galeato, io schinieri alle gambe, il parazonio a doppio balteo pendente al manco lato, e con due giavelotti nella destra. Ha gia spiccato un salto per afferrar le briglie di un cavallo. . . . Il doppio balteo é di bianco sovrapposto, e cosi la stretta banda che gli cinge la chioma in parte nascosta dell' elmo. Il fodero del parazonio e tinto in rosso listato nero."

The illustration shows four palmettes with lotus buds on each side of the scene. The drawing on the vase shows some slight resemblance to that which seems to be spurious on the lekythos just described; the resemblance may be due, however, simply to the manner in which the drawing is reproduced. The other lekythoi on which this scene of youth and horse is found have been mentioned already.[1] As compared with them, we find here the same spirited horse running with head raised, the same naked ephebos running beside the horse and throwing himself to stop the horse. The only noticeable difference is that in Politi's illustration horse and youth face toward the left. It will be noticed that the present vase (as well as the one discussed under Class I) shows affinities both with the present class of lekythoi, and with the class of black lekythoi to which the one in Paris belongs. The palmettes and the lotus bud on each side of the scene are characteristic of the present group of outline lekythoi and are not used elsewhere in the same manner. On the other hand, the subject represented, the vigor of the scene, and some details of the technique cannot be paralleled, so far as I can ascertain, among outline lekythoi. The use of incised lines demands that treatment of the hair for the youth and for the horse's mane which is seen both on the black and on the white specimens. The eye of the youth is unique among white outline lekythoi, but it does not seem out of place on a black lekythos. The similarity of the scene on all the specimens under discussion is striking, and it would seem that they must have been produced together. This is the only instance in which I have been able to discover clear evidence that incised outline work on black influenced drawing in outline on a

[1] A I, no. 8, Boston, 8374; p. 33.

white slip. Accordingly it seems to me very rash to infer that the practice of outline drawing on white was in any measure due to incised drawing on black.

11. **Raccolta raimondiana.** Politi, *ibid.* p. 10, Tav. ii.

"Presenta una donna seduta, cuffiata, con tunica sottilmente increspata, e manto a larghe pieghe che la cuopre dal mezzo in giu. È rivolta ed alza le braccia verso un piccolo disco. . . . Vedesi in terra avanti i di lei piedi un pavoncino similmente in nero, in atto di beccare in terra."

The plate shows two large palmettes with scrolls and lotus bud on each side; by one of the palmettes a black lekythos hangs in the field. This scene differs from those on the last two vases in that both the subject and the character of the drawing is what one might expect on lekythoi of the present type. A woman seated and engaged in a game of ball is found on other small lekythoi of the present series and on several aryballoi.[1] The seat, the garments, and the treatment of the hair can also be paralleled without difficulty. The inner angle of the eye is open, but the eye is still rather long; this sort of eye is most common on the second large group of lekythoi, and on one or two of this second group the black crow is also seen with its mistress.

Fig. 26 (no. 12).

12. **Naples, Heyd. 2763.** Locri. H. 0.20 m.; Cir. 0.23 m. (Fig. 26.)

Developed lekythos shape. On the shoulder is a band of short bars, and then a series of lotus buds pointing out. The slip is yellow-brown with quite a shiny surface. Above the scene is a simple maeander. The scene itself is drawn in very fine lines of nearly black glaze, and the hair of the goat, as well as the hair and beard of the satyr, is drawn by light touches of a brush charged with a thin light brown paint that appears

[1] Cp. also a kylix in Leyden, Roulez, pl. xx.

to be duller than the paint ordinarily used. On the edge of the himation is a dull red border. The foot curves down to a sharp edge and is all black, as on earlier specimens of black-figured lekythoi (cp. no. 3 *supra*).

Behind a large goat (facing to the right) and partly hidden by it stands a satyr, also facing to the right. He wears a himation, is bearded, and the crown of the head is bald.

No similar scene is found on any other outline lekythos, nor is there any parallel to the technique of this vase. Like some others of the series now under examination, the vase is to be regarded as an experiment; and it is not impossible that an experiment so out of line with the usual outline lekythoi was made in Italy rather than in Greece. The goat is often found with Dionysos or with satyrs on later black-figured and earlier red-figured ware, but in this instance it is unusually large. In adapting his subject to lekythos traditions the painter has, as in many instances, left it without any particular meaning.

It is a noticeable fact that several of the lekythoi just enumerated show marked affiliations with black-figured lekythoi of an earlier date. The low mouth occurs on several of them; some have the developed lekythos shape, but others have the rather squat body with sides retreating from the top down, which is regularly found on lekythoi of the preceding century; on two of them the foot also is of the early type, *i.e.* it comes down to a sharp edge and is all black. The earliest ornament for the shoulder after the animal frieze was the series of interlaced lotus buds, and more specimens of this shoulder ornament are found in this series than among all other outline lekythoi. It is no doubt true that the use of palmettes on each side of the central scene is nothing more than a temporary fashion, yet the use of it as a criterion brings together a number of lekythoi which have other points in common and which are allied to certain types of earlier black-figured lekythoi.

In spite of great differences of detail, the present series of lekythoi falls into two sets. Numbers 1–5 were found in Attica and correspond to two types of red-figured vases from the same source; most or all of the last seven were discovered in Italy and Sicily, and show some marked peculiarities. Numbers 6 and 7 are known to me only from a meagre description and probably repeat common lekythos types. Number 9 has been retouched, but the drawing originally was from the "severe" period; no. 10 appears to be a unique example of the influence of incised outline drawing; no. 11 presents a familiar type rather freely drawn; and no. 12 is an experiment in the use of color, drawn perhaps later

than any of the other specimens. The first five, both in the style of drawing and in the figures themselves, recall the work of the great Attic kylix painters. Numbers 1 and 2 show more than one characteristic of the style of Douris; nos. 3 and 4 carry us much farther back, although the scene on no. 4 is still one which is characteristic of the kylix. The nearest parallels to no. 3 on the other hand are found in a series of alabastra, one of which bears the name of Pasiades. Number 5 is later than any of the four preceding, and again the nearest parallels are found among kylikes.

One of the series, no. 4, is transferred from the black-figured technique with only the slightest concessions to the demands of the new technique. On three others an animal is drawn in solid black, a device which has already been discussed in Class II (p. 40); this practice is derived from the regular black-figured technique only in the sense that the artist liked the bold effect of some solid black, though the use of incised lines in some instances may denote a closer connection. The same fondness for black is seen in the black garments of some figures on vases of Group II. Where the animal is necessary to the scene, as in the contest of Herakles and the lion (no. 4), or in the case of the abbreviated sacrificial procession, the black animal may be due simply to tradition as yet not set aside. The animals associated with Artemis are attributes, though they may be regarded as essential to the scene; the dog with his master and the bird with her mistress are simply adjuncts to make the scene richer. The dog with his master is seen on grave monuments, but is rare on lekythoi; the domestic bird, on the other hand, is an interesting feature of the whole history of lekythos painting.

The first series of vases under Class III may contain vases thirty or forty years apart; it is in no sense a compact group; and yet it seems to me probable that these vases were for the most part the product of some one workshop, or some one group of painters. The affiliations with lekythoi which antedate outline painting in shape, in decoration, and in the use of black are characteristic of the series. The very tendency to experiment within certain limits, may be regarded as the mark of some one workshop. Nor does the predilection for an animal in the scene appear elsewhere in such a degree. A comparison of the palmettes on these lekythoi with the palmettes on red-figured kylikes of the later "severe" style confirms the suggestion already made that these lekythoi were made by men who were accustomed to paint kylikes.

b. *Vases over* 0.20 *m. in height* (*mostly about* 0.25 *m.*); *the scene consists of but one figure.*

13. **Collection von Branteghem, Froehner, no. 175.** H. 0.24 m.

Nike stands facing to the right before an altar with flame, and makes libation. Her left hand is raised in the attitude of worship.

The scene representing Nike before an altar has been discussed above (p. 41 f.); in the same class there were also lekythoi picturing Artemis or a woman making a libation by a burning altar. The hand raised in worship is seen in reliefs with scenes of worship more commonly than in the more generalized vase paintings.

14. **London, Brit. Mus. D 31.** Athens. H. 10 in.

Shape rather slender. The yellowish-brown slip extends over the shoulder, but is omitted on the band for the ornament above the scene. On the shoulder five palmettes in black. Above the scene pairs of a maeander pattern are separated by horizontal crosses. The scene itself is much defaced. Below the scene 2+3 narrow lines in the red of the clay.

Iris (?), a winged figure with wings extended in opposite directions, moves rapidly toward the right and looks back. Her left hand is held out before her, palm up; the right hand holds a kerykeion behind. She wears short chiton, bracelets, and winged endromides.

The representations of Nike in rapid motion are to be interpreted as referring to the messenger of the gods bearing word of victory; in the present instance she is replaced by the Homeric messenger of the gods in the same attitude. Iris with the kerykeion and in the same dress as on our lekythos is seen on a red-figured vase,[1] perhaps separating Apollo from Idas and Marpessa; on another red-figured vase she replaces Nike in the function of pouring a libation for Athena.[2] On red-figured vases of the later severe epoch[3] it is more usual to see her with long chiton and without the endromides, though in such scenes she is not acting as messenger.

15. **London, Brit. Mus. D 27.** H. $7\frac{5}{8}$ in. *White Ath. Vases*, pl. XXIII A.

On the red shoulder is a row of bars, and outside this four rude palmettes in black. Slip dirty yellow. Above the scene a simple maeander, below it bands of purple and reserved red. Traces of a preliminary sketch. Oinochoe in solid black.

A woman moves rapidly to right, and looks back; in her left hand she holds out a fluted phiale, in her right she holds behind her an oinochoe. She wears a sleeve chiton, a himation which is rather short and is draped under the right arm, and on her head a sakkos held by two bands. The right breast is "durchgezeichnet."

[1] Gerhard, *Aus. Vasen.* Taf. xlvi. [2] *Élite céramique* I, pl. lxxii, p. 338.
[3] *Brit. Mus. Cat. Vases*, III, E 65, by Brygos.

The figure of Iris on the last vase is replaced by that of a woman in the same attitude; the phiale and oinochoe may still be intended to suggest a religious action. The eye is still rather archaic, and the tufts of hair under the edges of the cloth suggest some of the earlier members of the present group; but the folds of the garment are quite free. The upper part of the face is noticeably short, and the chin is small and round. Some of these details, as well as the general elegance of the figure, recall the manner of Brygos.

16. **Syracuse, "Dono Lentinello."** H. about 0.25 m.

Two rows of bars on the red shoulder. Slip yellowish brown. Above the scene is a simple maeander.

A woman hastens toward the right and looks back; in her left hand she holds out a pitcher, in her right a phiale.

17. **Athens.** *Ath. Mitth.* XVII, 437, Taf. i, no. 5. H. 0.215 m.

Two rows of bars on the red shoulder. The slip is yellow, and above the scene is a simple maeander.

A woman is drawn in almost exactly the same attitude and clothing as on no. 15, except that the hair is not covered. The left hand is empty, and the right holds a taenia behind her.

The treatment of the sleeve and of the part of the skirt which is blown back behind the foot by the woman's rapid motion show a mannerism which appears on several lekythoi of Group B; the himation, also, is draped differently from the one on the last vase. On both of these lekythoi the folds of the chiton about the neck are somewhat clumsily drawn. With the present lekythos was found a red-figured lekythos with identically the same scene, except that the taenia is lacking (*Ath. Mitth.* XVII, Taf. i, no. 3).[1]

18. **Raccolta raimondiana.** Politi, *Sette vasi greco-sicolo-agrigentini*, p. 10, Tav. ii.

"In bella attitudine vedesi una Baccante camminatrice, coronata di ellera, con fine tunica a larghe e corte maniche, e con manto avvoltolato alla sinistra spalta e nel braccio dello stesso lato con aperte mani mostra spiegata una benda di attortigliati nastri adorna alla estremita."

The plate shows that the attitude, as well as the garments, of this figure is like that on the preceding vases, except that the woman is moving in the opposite direction.

18a. **Palermo (case 48).** H. circ. 0.25 m.

On the shoulder two rows of bars. Above the scene a simple maeander.

A woman *en face* moves rapidly toward the right and looks back, holding out in both

[1] Cp. also the red-figured vase, Athens, Nat. Mus. 1522.

hands a large black taenia. She wears a Doric chiton with overfold, ungirded. Her hair falls loose about her shoulders, but around her head is a taenia.

19. Cambridge, Fitz. Mus. 142a. H. 7½ in.

On the red shoulder bars and lotus buds. Slip yellowish. Above the scene is a simple maeander. Thinner glaze is used for the garment folds, and a thick red paint for the taenia.

A woman moves rapidly to the right and looks back, holding out a large taenia in both hands. She wears sleeve chiton and himation, and her hair is in a sakkos.

The thick red, here used for a taenia, is found again on small lekythoi of Class VIII; this stereotyped scene, also, is not unusual in Classes VII and VIII. There is no doubt that the two classes overlap, and that these small lekythoi continued to be painted in black relief lines after other methods were used for more careful specimens.

20. Athens, Nat. Mus. 1807, Cv. 1038. Salamis. H. 0.25 m. Dumont-Chaplain, II, 51, no. 9.

On the red shoulder are four rude palmettes. The slip is brownish yellow. Above the scene is a simple maeander; below it, one reserved red line between four applied purple lines. The foot is a plain disk.

A woman hastens to right and looks back; she holds up her skirt in her left hand, and extends her right hand behind her. Drawing rude.

In this profile the thick lips and full, round chin which have already been mentioned as occurring on red-figured vases of the later severe period are seen in an exaggerated form.

21. Athens, Nat. Mus. 1857, Cv. 1022. Salamis. H. 0.20 m. *Ath. Mitth.* XVI, 312.

In shape and ornamentation this vase is an almost exact duplicate of the one just described.

A warrior advances to right and looks back, he wears petasos and chlamys, carries two spears in his left hand, and extends his right hand behind him.

It is instructive to compare this vase with a lekythos which has already been described.[1] That "Glaukon" lekythos has almost exactly the same scene, and many characteristics of the drawing are the same, while there is the greatest difference in the execution of the drawing. In execution as well as in style this vase very closely resembles the one just described (no. 20), and the two are so alike in their technique that it is reasonable to regard them as from the same shop if not from the same hand. In that case the two would be classed with the

[1] Athens, Nat. Mus. 1828, cp. *supra*, p. 51, A II, no. 17.

"Glaukon" lekythos, as hastily drawn representatives of the same period and the same school as that more careful specimen.[1]

22. **London, Brit. Mus. D 76.** H. 9 in. *White Ath. Vases*, pl. xxv B; *Jour. Hell. Stud.* XV, 192, pl. vii.

On the red shoulder are two rows of bars. Slip brownish yellow. Above the scene, a simple maeander reversed; below it, 2 + 3 incised lines showing the red of the clay. The edge of the foot spreads slightly and is black on its lower half. A preliminary sketch was drawn with dull point in the soft clay. Dull pink is used for the taenia, for the folds of the chiton below, and on the kalathos.

A woman turns to go toward the right and looks back at a lekythos held up in her right hand, while in her left hand she holds a basket with taenia and other objects for worship at the grave. She wears sleeve chiton (the right breast is drawn in), and himation draped under the right arm. Her hair is gathered in a knot at the back of the head, and adorned by a narrow stephane left white. A kalathos of wool stands on the ground behind her. Before her open lips is the inscription ΠATPOKL XAIPE. The long, straight nose with inner line of nostril added, and the chin, which is full and round, though rather small, recall the fine profiles of a later date than would be suggested by the rest of the drawing. The eye, however, is set well back toward the ear.

The inscription is discussed by Mr. A. S. Murray in the *Journal of Hellenic Studies*, and he compares the proverb Πάτροκλος *πρόφασις*. An examination of the preliminary sketch shows that the artist started with the common type of woman advancing to right, a schema which determined the line of the right leg by the knee, but modified it by drawing the right foot *en face;* the inscription, also, is the two-line phrase beginning with a name, as in the case of the rather common KALOS type, but a thoroughly individual tone is given it by making it a phrase of farewell. And if Mr. Murray's suggestion be adopted, it is unique also in its generalized meaning.

23. **Naples, Heyd. 2432.** H. 0.20 m.; Cir. 0.22 m.

On the red shoulder are four rude palmettes. The slip is brownish yellow. Above the main scene is a simple maeander; below it, a red clay line between added purple lines. On the edge of the garment is a line of dull color, now grayish, once probably red.

A youth facing to the right leans on a stick under his left shoulder which supports his garments, and holds out a wreath in both hands.[2] His hair falls in curls to the shoulder; eye and profile differ from those on other vases of this class. Behind in the field hang strigil, sponge, etc.

24. **Corneto, 316.** (Fig. 27.)

Two bands of bars on the shoulder. Above the scene a careless maeander; below it a reserved red line between purple lines. If one may judge from the photograph, the wreath and the marks on the altar are in dull color.

[1] Cp. Athens, Nat. Mus. 1306, 1632, "late severe" style.

[2] On a vase discussed below, B IV, 1, 12, Brit. Mus. D 25, the figure is in the same attitude.

A youth stands in full profile facing toward the left, his left arm covered by a large himation, his right hand holding out a wreath. Before him is a rude block (altar) with splashes of blood on the side. The hair is like that on the vase just considered, of a type unusual on Attic vases of the middle of the fifth century B.C.

FIG. 27 (no. 24).

These two lekythoi found in Italy resemble each other both in the scene represented, and in the character of the drawing. On the latter of the two not only are the hair, eye, and profile (especially the treatment of the inner contour of the nose) unlike what is found on Attic vases of this period, but the attitude and the treatment of the folds of the garment would be very unusual. In a word, while the technique is the same as in the case of other lekythoi in this series (shape, size, slip, decoration), the style of the drawing is decidedly different. It seems to me probable that they are imitations of the technique of the present series, either made in Attica at a later date for the export trade, or more probably made in Italy.

With the exception of the two vases just examined, the present series is quite homogeneous. The vases are all of about the same size, about 25 cm. high, and the shape approximates to that of the later white lekythoi. The shoulder is decorated in one of two ways: (*a*) two rows of bars, such as are regularly found on smaller white lekythoi whether the drawing is in black or in outline; or (*b*) four rude palmettes alternating in a series, a pattern that is quite unusual elsewhere. The slip is always of the thin brownish variety. Above the scene is a maeander usually simple; below it at some little distance the black glaze is broken by rather a broad red line (often between purple lines on the black), or else several fine lines are incised in the black glaze. The foot is generally of the simplest type with plain red edge. A dull color, which doubtless was once red, is used for a garment border or stripe in several instances.

Number 13 I know only by description. Numbers 14–22 present variations of one theme, viz. a figure advancing (with one exception advancing to the right), looking back, and extending the hands in opposite directions. On no. 14 it is Iris who is drawn in this schema; on no. 22 the schema was modified after the preliminary sketch was made, and a woman is drawn in the act of starting for the grave. The history of this type is easily followed. On early reliefs and early black-figured vases a person is often seen standing *en face*, the feet in profile to right, and the head in profile to left.[1] Hardly later the effort is made to draw the person in motion, with arms extended in opposite directions.[2] The great kylix painters rather avoided this schema, though it is found occasionally in the work of Brygos and Hieron.[3] The scene on this series of vases, then, is not an abbreviation of some fuller scene, but it is simply a familiar figure of black-figured ware, which is found in various settings. It is used independently by the lekythos painter, just as it was used in combination with other figures by the painter of red-figured ware.

On the two succeeding groups of outline lekythoi (Groups B and C) the same figure appears not infrequently; and one detail of the figure appears first in the present group. On nos. 15 and 17 an attempt is made to represent rapid motion by drawing a full round fold which is thrown out behind from the bottom of the chiton skirt. Something of the sort is seen on a vase by Brygos,[4] but in general the earlier painters of red-figured kylikes seem to have handled the skirt in a more severe and simple manner. The mannerism of this round fold appears quite commonly on the vases in Group B, and it has not entirely disappeared from the fine lekythoi of Group C. The scene connected with worship at the grave on no. 22 recurs occasionally in the two or three following groups, and the likeness of the figure on no. 23 to the man offering sacrifice on a vase in the following group has already been noted.

On the vases of this series which I have myself seen, the eye is of the later severe type in which the inner angle is slightly open; the profile shows a nearly straight nose and round chin; the garment folds are drawn with some freedom, although the curve of the himation about the neck occasionally shows signs of archaism (cp. no. 15); moreover, the way in which the breast is drawn on nos. 15 and 22 is rather crude.

[1] *E.g.* Leto on the amphora, Brit. Mus. B 168.
[2] As Herakles on a Munich pitcher, Jahn, 609.
[3] *E.g.* the hydria scene, *Élite céram.* III, pl. xxi.
[4] Hartwig, *Meisterschalen*, Taf. xxxiii, cp. xliii.

The work on these vases may be compared with that on three red-figured vases in the British Museum, viz. E 94, E 350, and E 375. These vases are all more careful than the lekythoi under consideration, in particular the eye has the dotted pupil; but the treatment of profile, attitude, and garment is much the same. These vases have been described as "in the style of Douris," and the lekythoi of this series may safely, I believe, be referred to the same period as the later work of Douris. With the exception of no. 22, which is unique, all these lekythoi are "shopwork"; but nos. 20 and 21, from Salamis, are far more careless than the others. The discovery of no. 17 in the same grave with a red-figured vase on which the same scene occurs is but one more proof of the fact that the whole group of lekythoi under discussion (Group A) were produced in the same workshops as the red-figured ware. That this is said to be a fourth-century grave does not seem to me sufficient to prove that the lekythoi belong to so late a date, when the position of this series in the present group and its connections with the two following groups furnish such clear evidence that it should be dated about the middle of the fifth century.

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c. *Vases under .20 m. in height; the scene consists of but one figure.*

While the two preceding series, and the series that follows, show some degree of homogeneity, there remain a considerable number of smaller vases which it is convenient to class together, although they have little in common except their size. Some of these are but careless replicas of other vases in the present class (Class III), or in the preceding classes; others are connected rather with later groups (Groups B and C) than with the present group, while a very few are relatively careful and original.

25. Berlin, Furtw. 2251. H. 0.19 m.; Cir. 0.22 m. Benndorf, *Griech. Sic. Vas.* Taf. xxvii, 3.

The slip extends up over neck and shoulder; on the shoulder are two bands of rays. Slip yellowish brown. Below the scene are four incised lines. The scene is drawn with unusually thick paint, so that the lines stand out in relief.

Athena stands *en face*, head to left, carrying a spear in her right hand, and a Corinthian helmet in her left hand. She wears an Ionic chiton with sleeves, and over this a short Doric chiton which is girded over an overfold from the shoulder. Apparently there was a small aegis over this. At her right a shield is set up against a pillar, and on her left is a low altar of stones upon which is wood and an ὀσφύς.

Unfortunately this vase has been much damaged; the feet and the face have almost entirely disappeared. Enough remains of the garment to show that the folds are treated with greater freedom than on the "women advancing" of the preceding series, and the drawing as a whole is more careful than on the lekythoi that follow. Athena wearing her hair as other women do and carrying her helmet in her hand is something unusual. On two vases of Group C a woman brings a helmet to a warrior who is departing for battle; the scene before us is rather to be compared with a terra-cotta in the British Museum representing Athena carrying a helmet, which has been thought to repeat the type of Pheidias's Lemnian Athena. In any case the figure of the war-goddess presiding over the arts of peace is a conception which appears in Athenian art in the second half of the fifth century B.C.

The present scene may be regarded as an abbreviation of that which is preserved to us on a later red-figured vase [1] in the British Museum; a priest (Herakles) and other persons (Lichas, Philoktetes) are roasting meat on spits over the altar fire, in the presence of Athena. The goddess wears two chitons, as on our lekythos, and over them an aegis; the attitude, however, and in particular the helmet are such as to suggest that the painter has in mind the Athena Parthenos of Pheidias. On the lekythos before us Athena is not herself offering sacrifice, as was the case on a black-figured lekythos [2] already mentioned; she is rather the goddess to whom the sacrifice of mortals is offered. It is noticeable that on the red-figured vase just mentioned the altar is built of rude stones just as on the lekythos, and in each instance the ὀσφύς is clearly indicated on the altar. This type of altar, which is not usual on vases, is seen on vases representing the sacrifice at Chryse,[3] and on a vase [4] thought to represent the sacrifice of Herakles on Mt. Oeta. That these vases drew their inspiration from some painting then well known would seem probable.

26. Dresden, Albertinum 1028, Inven. 1825. Greece. H. 0.135 m. *Jahr. Arch. Inst.*, 1902, *Arch. Anz.* p. 116.

On the shoulder two rows of bars; a simple maeander above; the publication of the vase shows white slip extending over almost the entire body of the vase, and the scene beginning near the bottom of the body.

A naked youth (Apollo?) stands *en face* looking toward the left; his left hand grasps a tree, in his right he holds out a phiale; a small mantle covers the upper part of the back and falls in long points in front of each arm.

[1] Brit. Mus. E 494, *Catalogue*, III, pl. xvi. [2] Athens, Nat. Mus. 1138.
[3] *Mon. Inst.* VI–VII, Tav. viii; Laborde, I, pl. xxiii.
[4] Stephani, in *Comptes rendus*, Atlas, 1876, pl. v, 1.

The shape of this lekythos is entirely typical, but the method of applying the white slip for the scene and the scene itself are unique. The naked figure of a youth either standing by a tree or holding the branch of a tree in his hand is commonly to be understood as meaning Apollo on red-figured ware of this period;[1] and the fact that he holds out a phiale as if pouring a libation is no reason for thinking this figure other than a god.[2] Probably the scene from which this figure was taken was a scene in which Apollo played a part; but the lekythos painter, in selecting the single figure, has followed his general practice and left out all that is specific. On the figures of Apollo ordinarily a himation is draped around the lower part of the body. This type of small mantle, probably a chlamys not pinned at the neck, is found occasionally on red-figured ware of the earlier part of the century.[3] It may well be the case that the painter here is drawing from a scene that took shape at a period considerably earlier than this particular vase.

27. Athens, Nat. Mus. 1785, Cv. 1028. Athens. H. 0.16 m.

Shape rather squat, the body growing larger below the shoulder. The shoulder is nearly flat and there is no break between neck and shoulder; on the shoulder are two bands of rays. Maeander above the scene simple. The foot is a simple disk. Dull pink is used on the edge of the garment.

On a stool sits a youth facing to the right. He is completely wrapped in a himation which covers even the back of the head. A purple taenia is about his head, and the locks in front of his ears and over the forehead are drawn with great care. At the left a purse, at the right a mirror, hang in the field.

This vase is drawn with considerable care, and is perhaps the earliest of the present series. In style and workmanship it closely resembles the first two vases of series a under the present class (Athens, Nat. Mus. 1858 and 2023). The scene should be compared with that on a red-figured lekythos in Athens (Nat. Mus. 1785).

28. Burlington Exhibition, 1888, *Catalogue*, no. 136 (Dr. H. Weber). Attica. H. 0.128 m.

The description is sufficient to show that the scene is similar to that on the vase just described.

29. Athens, Nat. Mus. 1874, Cv. 1037 (Coll. 393). H. 0.16 m.

On the shoulder two rows of bars; body rather slender. Above the scene a maeander, below it an incised line between purple lines applied on the black. A dull pink line is

[1] Apollo with the branch of a tree in his hands, Naples, Heyd. 2634, *Monumenti*, II, xvi; the same standing by a palm, St. Petersburg, Steph. 1807, *Arch. Zeit.* 1866, Taf. 211; Apollo standing by a tree, as on this lekythos, *Monumenti*, IV, xlviii, and *Brit. Mus. Cat. Vases*, III, E 516, pl. xviii.

[2] *E.g.* Artemis, Class II, 1, Louvre CA 599; and II, 20, Paris.

[3] On a warrior, Brit. Mus. E 379, Gerhard, *Aus. Vasen.* Taf. cl; cp. the vase of Euphronios, *Monumenti* II, Tav. x; Klein, *Euphronios*, S. 136; also Class III, 4*a*, New York, Metr. Mus.

drawn along the edge of the garment. A woman wearing a sleeve chiton and himation advances, holding out a wreath. In the field a taenia is suspended.[1]

30. Dresden, Albertinum 370. H. 0.16 m.

On the shoulder a row of bars and lotus buds. No maeander; below the scene a reserved red line between four purple lines. Thin glaze is used for folds of the chiton.

A woman in profile moves toward the right, carrying a distaff in her right hand. She wears a sleeve chiton and a himation.

31. Athens, Private Collection. H. 0.11 m. (Fig. 28.)

Mouth gone; neck continuous with shoulder, and shoulder ornamented with two rows of bars; shape quite slender. Slip thin brownish; above the scene is a checkerboard pattern made by large dots between lines; below it a reserved red line between purple lines. The preliminary sketch with dull point in soft clay represents the figure with wings down.

"Nike" stands, body *en face*, feet to left and head to right, with wings raised behind her; her left hand is under her himation, and in her right she carries a thyrsos. In the field is a branch with scrolls.

FIG. 28 (no. 31).

The drawing is very rude, and the vase is mainly interesting because it illustrates the manner in which different conceptions were confused by the careless vase painter. The general attitude, the garments, and such details as the added breast line, call to mind the "women advancing" on series b of the present class. At the period when that series was painted, the decoration of larger lekythoi had become in a measure fixed, but reminiscences of earlier styles continue to be found in the smaller specimens.

32. Athens, Private Collection. H. to shoulder, 0.09 m.

Two rows of bars on the red shoulder. Above the scene a broken maeander pattern; below it, a reserved red line between purple lines. Very careless.

Athena moves toward the right, raising her right hand and carrying the aegis on her extended left arm; the gorgoneion is very prominent. She wears a sleeve chiton, and a helmet.

33. Coll. Calefati, no. 5. *Bull. Arch. Napol.* I, 1843, p. 80.

"Donna bacchica. Lekythos di altezza ½ palmo; figura a tratti nero in fondo bianco sporco. Donna in lungo chitone di nero che lascia verso i piedi di lei un lembo del colore del fondo. Le braccia ed il volto della donna sono anche di bianco. Ella e nell' atto di camminare a sinistra; tien colla sinistra un tirso e col bracchio destro distese tien colla mano una oenochoe. Innanzi alla testa leggesi ΚΑΛΕ."

34. Oxford, Ashm. 269 b. H. about 0.14 m.

On the red shoulder two rows of bars; above the scene a simple maeander; below it two purple lines.

[1] With the scene compare the red-figured lekythos, Athens, Nat. Mus. 1734.

At the left a thyrsos leans against the wall. At the right a Bacchante dances toward the right. Her hands are covered with her garment; over the chiton is a leopard skin.[1]

35. Athens, Nat. Mus. 1882, Cv. 1034. H. 0.14 m.

On the shoulder two rows of bars; slip brownish. Below the scene are four incised lines.

Eros flies toward the right, holding out a bird in his right hand. In the field is a branch with scroll (cp. no. 31).

36. Berlin, Furtw. 2245. Nola. H. 0.11 m.

Low mouth; bars on the shoulder; maeander omitted. Below the scene is a reserved red line between applied purple lines.

Eros flies toward the right, holding out a bird (dove?) in each hand. The eye is archaic.

Of this pair of vases with the same scene one was found in Greece, the other at Nola. The subject, an Eros flying, has already been discussed in connection with a lekythos of Class I.[2] These hasty and careless vases may well be later than finer specimens where some degree of originality is found. The interest of this series is due largely to the light it throws on the methods of the humbler vase painter.

37. Copenhagen, Smith 133. Nola. H. $4\frac{3}{4}$ in.

" Lineartegn. paa hv. Grund. En vinget Nike liberer af en Phiale paa et Altar, der er prydet med joniske Voluter, og paa hvilket der braendet en Ild. Him baerer Aermechiton og Himation."

On a red-figured vase from Athens (Copenhagen, Smith 134) the same scene appears, and other instances have been treated under Class II. Judging from the description, however, we note that the Nike found on earlier vases of Class II (nos. 5 and 6) and the more realistic representation of an altar with fire on vases slightly later (II, nos. 9 and 11) are here combined. Two vases of the following class (IV, 1, Brit. Mus. D 24 and 25) should also be compared with the present lekythos.

38. Louvre. H. about 0.20 m.

Above the scene is a simple maeander; below it, a reserved red line. The brownish slip is shiny, as though covered with a transparent glaze. Dull brown is used for the wreath.

Nike flies toward the right, both wings behind her, holding out a wreath in both hands. She wears a sleeveless chiton with overfold, ungirded. Her hair is rolled in behind and ornamented with a stephane. Eye in full profile.

[1] The Oxford label " winged ear of bearded corn and flower " is clearly wrong. This scene occurs on no. 8, p. 69, and is discussed under D, VII, 2, 3, Bologna, Pell. 355.

[2] No. 4, Athens, Nat. Mus. 1809 (p. 26).

38a. Syracuse, 19706. Gela. H. about 0.22 m.

On the shoulder a row of bars and five palmettes; simple maeander; below the scene a reserved red line between three applied purple lines.

Nike flies toward the right, holding out a wreath in both hands above a kalathos on the ground. She wears an Ionic chiton and a small mantle which leaves the right arm free; her hair falls free behind.

39. Louvre. H. about 0.20 m.

Technique as on no. 38.

A woman wearing chiton and himation stands before a rude stool, looking at herself in a mirror. Behind her a taenia is festooned in the field.

39a. Aachen. H. 0.11 m. *Jahr. Arch. Inst.*, V. *Arch. Anz.* 160, 6.

Between two Doric columns a woman, wearing chiton and himation, advances toward the right.

39b. Aachen. H. 0.095 m. *Jahr. Arch. Inst.*, V. *Arch. Anz.* 160, 7.

At the left a Doric column, at the right a woman is pouring a libation on an altar; she wears Ionic chiton and himation (for the scene cp. Berlin, Furtw. 2217).

40. Athens, Private Collection. H. about 0.20 m.

A woman stands facing to the right, and pours from a phiale on a rude block (altar). She wears Ionic chiton, and has a cloth about the hair.

41. Athens, Private Collection. Attica. H. 0.185 m.

A single glaze line takes the place of the maeander above the scene. The brownish slip is thicker than is usual on vases of the present group. The fluid is added in a brown glaze color.

A youth stands leaning on his stick, and pours from a large phiale. He wears a himation ornamented with a broad, black stripe near its lower edge. In the field are letters apparently imitating rudely a kalos inscription.

42. Corinth, Collection Rendis. Dumont-Chaplain, I, 370, pl. xi, 3; cp. Vol. II, 51, no. 3. H. about 0.16 m.

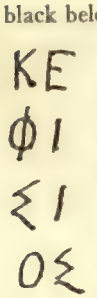
A youth stands before a low pillar holding out a pomegranate in his left hand. A garment is thrown loosely over his arms, and he holds a staff behind him in his right hand.

The provenance of this lekythos is not given by the French scholars who publish it, but there is nothing in the drawing to forbid the supposition that it was found at Corinth. A considerable number of such small lekythoi, generally of a later style, have been found at Corinth, and most of them are probably of Corinthian manufacture. All that I have seen, however, are of very poor workmanship, a fact which accounts for the little attention that they have received. That they

were manufactured at Corinth and placed in Corinthian graves is probably due to the influence of Athenian practice.

43. Bologna, Museo civico, Pell. 358, Fig. 54. Greece. H. about 0.156 m. (Fig. 29.)

Two rows of bars on shoulder. Above the scene is a double row of dots; and in the black below it a reserved red line. Slip hard, brownish yellow.



A youth stands facing the left, and leans on a stick which holds up the garment under his right arm. Before him is a narrow stele with the word KEΦIΣIOΣ on it. The treatment of the eye resembles that on red-figured ware of the free style. In the field hang a strigil at the right, sponge and alabastron at the left.

FIG. 29.

Common as the grave stele becomes on later lekythoi, the examples of a grave stele with an inscription on it are remarkably few, and of these few not all are above suspicion. On a white lekythos in Athens,[1] and on another in Munich [2] there is seen on the stele an imitation of quite a long inscription. The nearest parallel to the present vase, however, is found in several red-figured lekythoi. The stele on these vases bears the same sort of inscription as the stele on the white lekythos.[3]

44. Copenhagen, Smith 132 (993). Athens. H. $5\frac{1}{2}$ in.

"Sw. lineartegn. paa hv. Grunde. En Kvinde, der baerer Aermechiton og Himation og om Haaret Sphendone, staaer stöttet til en lang Stav eller Landse."

45. Bologna, Mus. civ., Pell. 357. Greece. H. 0.16 m.

On the shoulder two rows of bars. Slip brownish. Above the scene is a simple maeander, and in the black below a reserved red line.

A woman stands *en face* looking at a mirror in her right hand; in her left she holds up an alabastron with cords. She wears sleeve chiton and himation, and her hair is in a sakkos. At the left is a basket containing wool and two distaffs (?); at the right, a chair.

46. Leyden, Jans. 1915. Greece. H. 0.155 el.

"Zwart op geelwit; enkel in omtrek. Vóór eene vrouw, voor welke eene bloempot of derglijke staat; zeer uitgesleten." [4]

47. Athens, 1829, Cv. 1637. Eretria. H. 0.21 m.

Above the scene is a series of curved lines, below it four red lines reserved in the black. Red is used for the himation and pink stripes for the chiton. The work is careful.

[1] Athens, Nat. Mus. 1958, Class V, 20. [2] Uncatalogued, Class V, 10, Fig. 43.

[3] *Bull. Inst.* 1868, p. 155; *Commentationes in bonorem Th. Mommseni* (Heydemann), p. 111; C.I.G., 7703, 8414, 8415, 8416, 8419, 8420, 8429: *Brit. Mus. Cat. Vases*, F 67, 92 (pl. iii), F 331.

[4] The "bloempot" is doubtless a kalathos; probably Jans. 1917 and 1918 belong to the same series, but the scene has disappeared.

A woman sits on a stool facing the left, looking at a mirror in her right hand. She wears sleeve chiton and himation. In the field behind her hangs a lekythos.

48. Athens, Nat. Mus. 1879, Cv. 1036 (Coll. 397). H. 0.11 m.

The slip covers the shoulder, on which are two bands of rays. No maeander. Below the scene four lines are incised in the black glaze.

A large head faces toward the right. The hair is in a sakkos; the inner angle of the eye is closed, and a dotted pupil is drawn against it. In the field a branch with scrolls.

The same type of eye is found on nos. 1 and 2 of the present class, and the scroll in the field occurs several times on vases of Class II.

49. London, Brit. Mus. D 46. Nola. H. $4\frac{1}{2}$ in. *Arch. Zeit.* 1885, S. 198.

Both neck and shoulder are white; on the shoulder two bands of rays. Above the scene is a simple maeander; below it, five incised lines. Slip thin, brownish yellow.

A large head, facing toward the left, between two fluted columns. The hair is in a sakkos. Eye in profile; lips rather full; chin round, but not very large.

50. Wien, Hofmus. 621. H. $3\frac{3}{4}$ in.

The decoration and the scene are almost exactly like that on the preceding vase; the sakkos is put on in such a way as to emphasize the knot of hair at the back of the head.

51. London, Brit. Mus. D 32. H. $6\frac{3}{4}$ in. *Arch. Zeit.* 1885, S. 197, and cp. 1880, S. 136.

On the shoulder five careless palmettes. Above the scene is a simple maeander; below it, a reserved red line between purple lines. Slip yellow-brown.

A large female head facing toward the right, toward a small chelys. The hair is in a sakkos. The upper eyelid and inner contour of the nose are added, and the chin is drawn with considerable firmness; the lips, however, are in the style of the "severe" red-figured vases.

52. Dresden, Albert. H. about 0.12 m.

The yellowish slip covers shoulder and neck. On the shoulder are two rows of bars; above the scene, a simple maeander; below it, reserved red lines. Dull red is applied for the ear-ring.

A large head facing toward the right. The hair is in a sakkos. In front is a spray with scrolls. The drawing is freer than on the preceding specimens.

53. Hotel Lambert, De Witte. Locri. H. 0.12 m.

A large female head; the hair is in a sakkos. Before it is a Doric column.

These vases with a large female head are of course intimately connected with the four vases having the same scene, which belong under Class II. The fluted columns of nos. 49 and 50 appear on nos. 21 and 21*a* of Class II; the lyre of no. 51 on the same vases of Class II; and

the branch with palmette and scroll of nos. 48 and 52 on nos. 22 and 23 of that class. Winter has published no. 22 of Class II and nos. 49 and 51 of the present class.[1] He compares II, 22 with the interior of a red-figured kylix now in Bonn, which closely resembles the later work of Epiktetos, and dates both the kylix and this lekythos about 480 B.C. I have no reason to question this date for the kylix, but with reference to the lekythos (Class II, 22) other considerations might lead us to modify this conclusion. It belongs to a small group which may well have come from the same hand. Numbers 21 and 22 of Class II show exactly the same type of drawing, nos. 22 and 23 are about as much alike as two Greek vases ever are, and no. 48 of the present class shows some of the same characteristics. These profiles seem to me to resemble one type of profile in the work of Douris and Hieron [2] much more closely than the profile on the interior of the Bonn kylix, and we should hardly go astray in claiming that a decade or more intervened between the two vases which Winter compares. I have already pointed out the intimate connection between the small vases just described, and the larger ones, nos. 21–23, of Class II. Winter [3] assigns nos. 49 and 51 of Class III (Brit. Mus. D 32 and 46) "wohl spätestens dem Ende des fünften Jahrhunderts." With reference to such careless work as that of these small lekythoi it may seem useless to hazard an opinion, but the profiles on them are of much the same type as those on the corresponding larger lekythoi (II, 21–23) and only the treatment of the eye suggests a later date. The simple profile eye of no. 49 (Brit. Mus. D 46) and the eye with an experiment in the way of an upper lid on no. 51 (Brit. Mus. D 32) need not be much (if any) later than the middle of the fifth century B.C.; and in view of the many points of similarity with the larger vases having the same scene, I am inclined to regard these small lekythoi as the product of the same period as the larger ones, — no. 48 perhaps as early as the larger ones, nos. 49 and 51, it may be, somewhat later.

The earlier history of the female head or bust on Attic vases has been traced by Winter in the article to which reference has already been made. A white lekythos with figures in black, now in Vienna, may properly be compared with this series.[4] On it are seen three large heads, Herakles, Athena, and perhaps Hebe; while two rudely drawn Nikes fly overhead. The lekythos belongs with a series of fifth

[1] *Arch. Zeit.* 1885, S. 196–198.

[2] The fluted pillar also is a favorite object on kylikes of the late severe period.

[3] *Arch. Zeit.* 1885, S. 198.

[4] Laborde, *Vases Lamberg*, II, pl. xxiii, and vignette 9; Sacken-Kenner, S. 155, 12.

century black-figured lekythoi which were produced under the influence of the red-figured technique. The eye of Athena, and the nose of Herakles, the inner contour line of which has been added, recall the outline lekythoi with a similar scene.

In themselves these little lekythoi have scarcely any interest. Only one or two show any care in the drawing, and instead of originality there is a crude commingling of types already familiar. As a series, however, they throw some light on the habits of the poorer class of potters, and they illustrate anew the persistence of stereotyped material.

A few specimens are rather squat, but the proportions are generally similar to those of the larger and finer lekythoi. But the mouth is low, not bell-shaped or trumpet-shaped; neck and shoulder are not separated by a plastic ridge; and the foot is usually a simple disk (flat underneath) with red edge. Above the scene the simple maeander is common, but frequently it gives way to a simple line, or to one of the ornaments which had been used on earlier types of lekythoi (checkerboard pattern, rows of dots, etc.); below it are found incised lines in the black, or a reserved red line between purple lines; on the shoulder the two rows of bars, the degenerate form of the lotus bud ornament, almost always occur. In a word, the peculiarities of this series consist almost entirely of reversions to types which had been discarded in the case of the larger lekythoi. In the field imitation inscriptions are found a few times; a taenia or mirror hangs on the wall occasionally, or a branch with scroll is drawn in the field. The latter is seen on lekythoi of Classes I and II; the objects in the field become more common in the classes which follow.

Of the scenes only the first (no. 25) has any intrinsic interest; this is a careful and effective abbreviation of a definite red-figured scene. On nos. 27 and 29 a meaningless figure is copied out of some larger scene;[1] the work is rather careful, but uninteresting. The Eros flying,[2] the Nike pouring libation or flying with wreath,[3] the women advancing and looking back,[4] are scenes which probably were copied from larger lekythoi of this same group, either by the same artists or by later copyists. So the large head[5] on the last numbers of the series is either a copy of the same thing on larger lekythoi, or a later

[1] Cp. Hartwig, S. 343, also Taf. xli.

[2] Nos. 35 and 36; cp. Class I, 4, Athens, Nat. Mus. 1809.

[3] Nos. 37, 38, 40; cp. Class II, 5–12, and Class IV, 1, nos. 9–10.

[4] Nos. 29–33; cp. Class III, series b, 15 f.

[5] Nos. 48–53; cp. Class II, 21 f.

adaptation of it. The grave scene on no. 43 stands by itself. If the inscription is genuine, it denotes an effort to be realistic of which there is rarely any trace on these lekythoi. In any case this vase would seem to be decidedly later than the rest of the series; the nearest parallels to it are found in Group D. The toilet scenes,[1] also, are among the later members in the series. Toward the middle of the fifth century they begin to occur commonly on certain classes of vases, of both the red-figured and outline technique; in the case of lekythoi a considerable number occur in Group B and a few in Group C. The three in the present series are no doubt later than many of the examples in the following group.

While the ornamentation of these small lekythoi often recalls earlier work, the drawing and the scenes represented show that the group is not from any one period, and that some of the series are of a relatively late date. Evidently the drawing in black relief lines on yellowish ground was not discarded entirely when the fine white slip and another kind of paint came into use for the larger and finer lekythoi. It is in the case of the humbler workman that the inertia of his style is greatest and progress is made most slowly.

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d. *Vases on which the scene consists of two figures.*

With the exception of some ten or twelve vases, all the lekythoi of Group A have scenes representing but a single figure. The series on which two figures are seen is in a measure experimental, and in contrast with the repetition in series c it shows considerable originality.

54. Louvre, L 34. Athens. H. about 0.20 m.

The mouth is low and the body is of the squat type. The neck is red, but the shoulder is white, and on it is first a row of short bars, then a band of lotus buds with dots between. Above the scene are three rows of dots between four lines on a red ground; below it, a reserved red line between purple lines applied on black. Slip cream-white, smooth. Solid black is used for garments and accessories; coarse lines of thin glaze for the anatomy. Eye archaic.

Two warriors are playing pessoi on a square block in front of a palm tree. At the left an ephebos (black chlamys, helmet back) holds two spears in his left hand and extends his right hand to play. At the right a bearded warrior (helmet back) is in the same position; he carries a shield on his left arm as well as spears in his hand. From the back of the handle branches with five or six palmettes on either side of the scene. In the field is an imitation inscription.

[1] Nos. 39, 45, 46.

Only three or four lekythoi with outline drawing preserve in some detail the characteristics of small lekythoi in the finer black-figured technique; and of these few perhaps the present specimen is the best. In shape and ornament it is uninfluenced by the changes which are seen on late black-figured and early red-figured lekythoi. The scene also is a well-known black-figured type. On black-figured amphorae and lekythoi two closely related scenes not infrequently occur, viz. Achilles and Aias playing at pessoi, and two heroes [1] drawing lots before a statue of Athena. Both scenes include the central block toward which the armed heroes, seated or kneeling, extend the right hand, while behind them their shields stand in the field. The latter of the two scenes is found on an ordinary black-figured lekythos of much the same style as the present one,[2] and on several lekythoi [3] with black figures on a white ground. It was adapted for use in a frieze by the addition of other figures on two red-figured kylikes of the school of Epiktetos; [4] and on a kylix by Hieron [5] the two parts of the scene, warriors casting lots and warriors in battle, are treated as one whole; finally on a later kylix [6] the scene of casting lots before Athena was developed in a much freer manner. The black-figured amphora figured by Gerhard [7] belongs in this series, for Athena is present, but the heroes seem to be playing pessoi instead of casting lots on a base before the statue.

The second type, viz. Achilles and Aias playing pessoi, would seem to be the older. It is found on several fine black-figured amphorae, of which the best is signed by Exekias; [8] and it regularly includes the square block with *pessoi*, the seated heroes (bearded, in full armor, carrying spears), and behind them the shields standing upright. The helmets are sometimes worn and sometimes are standing above the shields. This scene also is adapted for use as a frieze by the addition of other figures; [9] and once it occurs on an interesting red-figured kylix as one of three distinct scenes in a frieze. Except on this kylix and a kyathos (Brit. Mus. B 466) the heroes are seated on a rude block or an ochladias.

The outline lekythos in the Louvre differs from this second type:

[1] Palamedes and Protesilaos (?), cp. Euripides, *Ipb. Aul.* 194; so *Brit. Mus. Cat. Vases*, II, p. 245.
[2] Berlin, Furtw. 1953, cp. Brit. Mus. B 541.
[3] Brit. Mus. B 637, 638; Palermo, Selinunte room, case XXIII.
[4] Copenhagen, 100; cp. *Arch. Anz.* 1892, S. 102, no. 10.
[5] Hartwig, *Meisterschalen*, S. 276, Taf. xxviii.
[6] Roulez, *Vases de Leyde*. pl. ii.
[7] *Aus. Vasen*. Taf. 219.
[8] Munich, Jahn, 567; Brit. Mus. B 193, 211; *Mon. Inst.* I, xxvi, 2; II, xxii, by Exekias.
[9] Kylix, Brit. Mus. B 438; kyathos, B 466; cf. *Mus. Greg.* II. 68, 2*a*; Brit. Mus. E 10.

(1) in the more realistic treatment of the shields, one of which is omitted, and the other carried by the warrior; (2) in the fact that one of the warriors is a youth with helmet pushed back; and (3) in the presence of a palm behind the central block. On a lekythos with black figures on a white ground in the Athena series [1] the shields are omitted entirely, but there is no effort to differentiate the warriors. Again on an amphora in Berlin [2] there is a similar tree behind the central block, and one of the warriors has his helmet pushed back. Such a tree is not unusual, and it usually serves a merely decorative purpose.

The comparison of our lekythos with this series enables us to place it somewhat accurately in the series, and to define the characteristics of its painter. Such a comparison shows (1) that it is a black-figured scene, this type of which is not adopted by painters in the later technique. It shows (2) that the maker of this lekythos changed the type in minor details to make it less stiff and closer to nature. While most of the early outline lekythoi bear evident traces of being made in the workshops which regularly produced the red-figured ware, this one might well have been drawn by a master who was accustomed to the earlier technique. All things considered, this lekythos can hardly be later than 480–470 B.C.

FIG. 30 (no. 55).

55. Munich, Jahn, 199 (1587). H. 0.195 m.; Cir. 0.234 m. (Fig. 30.)

Rather short red neck and low body. On the shoulder a row of bars and 1+3+1 palmettes, with dots between them. The maeander above the scene is broken by horizontal crosses. Below the scene is a reserved red line between applied purple lines. Slip hard, brown, not very smooth. The pillar is solid black.

Two youths stand beside a square pillar about as high as their hips. The one at the left is closely draped in a himation under which his left hand is raised; his hair falls over his ears, and curls are indicated at the edge. The one at the right leans on a knotty stick under his left arm, which also supports the loosely draped himation. His feet are crossed as he leans on his stick, and the body is seen from behind. The right hand rests on his hip, while the left is extended, as if in conversation with his companion. Straight locks of hair are indicated at the back of the head, and there is a little tuft in the middle of the forehead. Over the pillar are the letters KAL.

[1] Brit. Mus. B 638.

[2] Berlin, Furtw. 1870.

The square pillar is not common on Greek vases nor is its meaning certain. In this instance it evidently denotes some place where young men are accustomed to gather; it may best be interpreted as the *meta* or goal post of a palaestra. The type of a man leaning forward on a staff is found only on later black-figured vases.[1] It has occurred also on outline lekythoi of Class I (nos. 1 and 2); but in these instances the attitude was more simple in that the body was seen from in front in three-quarters view. The old man on a vase in the earlier style of Euphronios [2] is seen from behind; and both the lines of the back and the folds of the garments are in the same style as on the lekythos under consideration. On several kylikes still in the severe style [3] a similar figure is found with the right hand on the hip; and the same type continues in the free red-figured style.[4] Compared with this series the figure on the lekythos would probably antedate the middle of the fifth century B.C. The archaic eye and profile of a type often found on Hieron's vases are in line with this conclusion. The second figure, a youth entirely wrapped in a himation, occurs on many vases of this same epoch, and the profile is much the same as that of the first youth. On later types of outline lekythoi the same figure occurs more than once.

The connection between outline lekythoi and red-figured kylikes has already been mentioned. The single figure generally found on lekythoi of this group corresponds to the single figure usually seen in the interior of earlier kylikes, just as the maeander above the scene on lekythoi follows the same line of development as the maeander around the scenes on kylix interiors. Even earlier than the transition to two figures in these interior scenes the experiment was tried of putting two figures on lekythoi, and in later groups this practice becomes the rule.

56. London, Brit. Mus. D 30. Gela. H. $7\frac{1}{2}$ in.

Shape and foot like no. 55. On the red shoulder are 1+3+1 palmettes. Above the design an unbroken maeander; below it a reserved red line between purple lines. The slip is quite brown.

At the left stands a woman wearing chiton and himation, looking at a mirror which she holds in her left hand. Her hair falls unconfined, except by a fillet, which is left in the color of the slip.

Facing her, an ephebos leans forward on a staff which confines his garment in place; his right hand rests on his hip. Before him is the word KALE.

[1] *E.g.* Athens, Nat. Mus. 1158. [2] *Arch. Zeit.* 1885, S. 182, Taf. xi.

[3] Brit. Mus. E 107, cp. 85; the maeander around the interior scene is broken by horizontal crosses, as on the lekythos; cp. also a kylix by Hieron in Munich, Jahn, 804.

[4] Cp. Politi, *Due vasi fittili agrigentini*, a bell-shaped krater.

The figure on the right corresponds almost exactly to the right-hand figure on the Munich lekythos described just before. The woman looking at herself in a mirror we have met with on nos. 45 and 46 above, but these scenes from the *gynaikeion* are not common outside of Group B (Class IV). The hair is frequently treated in this manner on lekythoi of Group B, and on red-figured ware of about the middle of the fifth century B.C.

57. Oxford, Ashm. Mus. 269. Gela. H. 0.27 m.

On the shoulder a row of bars and five palmettes with many leaves. Above the scene a simple maeander; below it a reserved red line and three applied purple lines. Apparently there was a preliminary sketch in the soft clay. The drawing has nearly disappeared.

At the left a woman in profile advances with extended right hand. She wears a chiton, and a himation which is so draped as to cover most of the right arm.

At the right a youth leans forward on a staff which supports the drapery under his left arm; his right hand is on his hip.

Between the two is draped a taenia, and on the ground is a kalathos. Behind the youth hang a sponge, bag, and strigils (?).

Mr. Gardner in the catalogue of the Museum speaks of a stele between the two figures, but I find no traces of it. The figure at the right is almost exactly the same as the figure at the right on the two preceding vases.

58. London, Brit. Mus. D 28. Gela. H. $7\frac{1}{2}$ in.

Shape and foot like no. 55. On the red shoulder are 1+3+1 palmettes. Above the design the maeander is broken by horizontal crosses; below, it seems to have been restored. Slip quite brown. Drawing attributed to the "best period." The eye in transition style, perhaps with dotted pupil. The vase is much damaged.

At the left a bearded man in short chiton, a small cloak over his arms, wearing a cap of fur provided with wings. He holds out both his hands and rushes toward the second figure.

Approaching him from the right is a warrior, his helmet drawn back, wearing a mantle over his shoulders. In his left hand he grasps a scabbard which is attached by the usual belt, and presumably he held in his right hand the drawn sword.

A warrior with helmet back and mantle over his shoulder is a common figure on vases of this period, and the act of drawing the sword is not infrequent. The gesture of the figure at the left, holding out both hands as though to get into some connection with his companion, is also common on red-figured vases of the later severe epoch. The interest in this vase centres in the cap worn by the figure at the left, a cap furnished with wings, and apparently made of fur. Already on

vases of the black-figured technique [1] Hermes is depicted with wings on his petasos, while his shoes with high flaps have no wings. On red-figured vases even of early period [2] Hermes has not only the wings on his petasos but also small wings on his shoes; in later art the wings on shoes or ankles become a rather frequent characteristic of Hermes. The other figure in Greek art who has these wing-appendages is Perseus.[3] According to the story [4] Perseus obtained from the Graiai winged sandals, *kibisis* (wallet), and cap of Hades. This story is literally illustrated on a black-figured amphora in London.[5] More commonly Perseus has both the wings on his sandals and wings on his cap like the ones on the cap of Hermes,[6] and at least in one instance the cap has wings and they are not found on the sandals.[7] It seems perfectly clear that the winged sandals are original in the story of Perseus; so far as the wings on the cap are concerned, however, it is quite possible that they properly belong to the messenger of the gods and do not belong to the cap of Hades which Perseus received along with his sandals. That the winged cap on Perseus monuments may not be the cap of Hades which rendered him invisible, but is rather an adjunct to his winged sandals, is rendered probable by the fact that he wears this cap not only in his conflict with the sea-monster, and when he turns Polydektes into stone, but even when he receives the freed Andromeda.[8]

On the present lekythos the wings spring from the centre of a cap which seems to be made of fur, not from the petasos which Hermes usually wears; moreover, it is hardly possible to think of Hermes rushing toward a man who seems ready to attack him. The winged

[1] Gerhard, *Aus. Vasen.* Taf. cx; cp. the late black-figured lekythos, Benndorf, *Griech. Sic. Vas.* Taf. xlii, 4. On a red-figured kylix in Berlin, Furtw. 2536, and an outline lekythos in Munich, Jahn, 209, he wears a winged *pilos*, and similar high shoes.

[2] Berlin, Furtw. 2160; Munich, Jahn, 405; Gerhard, *Aus. Vasen.* Taf. vii; *Jour. Hell. Stud.* 1901, pl. i.

[3] Boreas also often has wings on his ankles, *e.g.* Gerhard, *Aus. Vasen.* Taf. 152, 1.

[4] Apollodorus, II, 38.

[5] Brit. Mus. B 155, Gerhard, *Aus. Vasen.* Taf. 323.

[6] (*a*) Munich, Jahn, 910, Gerhard, *Aus. Vasen.* Taf. 89, 4: a rudely drawn red-figured vase, with outlines of figures incised. Perseus and Pegasos springing from the decapitated Medusa.

(*b*) *Annali*, 1878, Tav. S. Interior of a free red-figured kylix. Perseus, with head of Medusa in left hand, combats sea-monster.

(*c*) *Annali*, 1881, Tav. F. Red-figured krater, white added. Perseus turns Polydektes into stone with the Gorgon's head in the presence of Athena.

[7] Berlin, Furtw. 2377. Red-figured hydria, "Der Stil noch etwas gebunden." Athena encouraging Perseus, who holds the head of Medusa in his left hand.

[8] Relief in the Capitoline Museum, Stoll, *Götter und Heroen*, II. 41. Hades, however, is called πτερωτός by Euripides, *Alc.* 260.

cap, then, would indicate Perseus, though the figure is not invisible, so that the cap can hardly be the cap of Hades which properly belongs in the Perseus story. The other attributes of Perseus are lacking, in particular the Gorgon's head, or one might be tempted to regard the scene as representing Perseus in the act of turning Polydektes into stone.

FIG. 31 (no. 59).

The four lekythoi which have just been considered are alike in size, shape, and decoration; and none of the others in the present series shows these same characteristics. The style of drawing also is much the same on these four vases; in particular they do not show the use of solid black or of lines in some dull color which is found on many other vases of the series. All three of them were found in Italy, but the work is distinctly Athenian. Probably they were made together for the export trade.

59. Athens, Private Collection. H. 0.173; Cir. 0.166 m. (Fig. 31.)

Shape rather squat, foot simple. On the shoulder bars and imitation lotus buds. Slip rather thin, light brown. Above the scene are two rows of dots connected by oblique lines; below it, a reserved red line. The taeniae and one garment are solid black.

Two women stand lamenting by a large round tumulus on a low base. Black taeniae

hang above and on the tumulus; the base is ornamented with circles. The woman at the left wears a black sleeve chiton, and she is arranging a taenia on the tumulus. Her companion on the right wears a scant sleeve chiton drawn in outline with stiff perpendicular folds; her hair is down, and in her mourning she is pulling it with both hands.

This vase is drawn with considerable care for one so small, but this fact only emphasizes the severe manner of the painter. The figures stand stiffly on both feet; the effort to draw both arms on the right-hand figure leads to an imperfect profile view; and the garment folds are of the early type. The relatively early date which must be assigned to the vase only makes it the more interesting. It is one of the earliest representations on lekythoi of that scene which afterwards becomes most common, the mourning at the grave. And while such scenes become stereotyped very soon and the vase painter only reproduces the work of his predecessors, the present vase is quite unaffected by any such tradition. The painter draws what he has seen, women at the grave tearing their hair in grief or decorating the tumulus with offerings. In later conventional scenes the black garment of mourning is replaced by garments white or colored; the artist here feels at liberty to paint one of the figures in black. Such being the literalness of the figures, it is fair to assume that the tumulus also is represented with a fair degree of accuracy.

The circles on the base of the tumulus are seen on several lekythoi of slightly later date in the National Museum at Athens.[1] Here they are interpreted by Mr. Bosanquet [2] as holes for objects set up around the tumulus proper, on the supposition that the artist drew on the perpendicular face what he saw on the horizontal face but could not draw there. The occurrence of the dotted circles on the present vase can be better explained, I think, as abbreviated rosettes ornamenting the perpendicular surface of the base. The literalness of the rest of the scene would rather be in favor of some such explanation.

60. London, Brit. Mus. B 633. Rhodes. H. 8½ in. Froehner, *Deux peintures de vases grecs*, pl. i; Roscher, *Lexikon*, I, 1168 f.

Neck red; on the shoulder two rows of bars. The slip is cream-colored. Above the scene is a simple maeander; below it are 2+4 reserved red lines breaking the black glaze. The horses are in solid black, with details incised, and bright red is used for cushions and garments. Figures and couch are drawn with some freedom in fine relief lines of black glaze. There are traces of a preliminary sketch.

The two Dioskouroi are in the air riding toward the right above a couch. The couch is supported by legs with Ionic capitals, and both legs and couch are richly orna-

[1] Athens, Nat. Mus. 1935, 1958, 1960, Class V, 22, 20, 54. [2] *Jour. Hell. Stud.* 1899, p. 171.

mented with inlaid palmettes, rosettes, and small animals. On it are three covers, one of which is red, and at either end a red cushion; on the right cushion is laid a large fan. The Dioskouroi are beardless youths with no garment except the red chlamys which floats behind. Under the couch is the inscription ΚΑΛΗ / ΜΙΥΑ (Καλή Μυία?).

Mr. H. B. Walters states [1] that the technique of this vase is such as to suggest that it was made in Naukratis. The peculiarities of the vase can all be paralleled on vases which probably were made in Athens; these Athenian vases, however, would seem to be of earlier date than the one under consideration and most of them are of less careful workmanship. The figures on this vase are drawn with vigor and freedom; the couch shows much attention to detail; and the inscription has an Ionic *lambda*. Other vases from Athens on which are animals in black with details incised,[2] or figures in outline with accessories in solid black, must be placed well back in the first half of the fifth century B.C. The use of a red like the red on this vase belongs to the middle of the fifth century at Athens, and is not found on the vases mentioned in the last sentence. In a word the vase does not find a natural place in the Athenian series, though the details of technique can be matched on vases made at Athens.

61. Athens, Nat. Mus. 1984, Cv. 1064. Eretria. H. 0.31 m. Δελτίον, 1889, 227, no. 2; *Festschrift für O. Benndorf*, S. 94.

Shape slender, retreating slightly from the shoulder down. Neck and shoulder red; on the shoulder are rude palmettes in black. Slip dull brown, thin and smooth. Above and below the scene is a simple maeander; below the lower one are reserved red lines between lines of applied purple. On the border of each himation is a line in a pink wash color. Preliminary sketch drawn with a dull point in the soft clay.

Two women stand facing each other; the one at the left holds up an outline taenia in both hands. Each wears chiton and himation; the hair is in a roll at the back of the head, and there is also a small knot in front over the forehead. In the field between them is the word KALE, and above it hangs an alabastron.

In general style of drawing this vase resembles the vases of Class B (dating from the middle of the fifth century B.C.), rather than the earlier vases of the present class. The taenia is of the type which was used in worship at the grave (cp. no. 59 *supra*), and no doubt the scene should be interpreted as having reference to such worship. The contrast, however, between the treatment of the subject on this vase and on no. 59 above is very striking. There the artist draws the mourning at the grave literally as he saw it; here it is barely suggested by the presence of the taenia. This treatment of a subject by suggestion

[1] *Brit. Mus. Cat. Vases*, II, 288.

[2] Class III, nos. 3 and 4; Class I, no. 7.

is rather characteristic of the red-figured ware at the end of the "severe" period and the beginning of the "fine" period.

62. Athens, Nat. Mus. 1978, Cv. 1062. Eretria. H. 0.31 m. *Δελτίον*, 1889, 213, no. 2.

In shape, decoration of the shoulder, slip, maeander strips, and lines below the main scene, this lekythos is like the last. Here also a pink wash is used on the border of the garment, and there are evident traces of the preliminary sketch with a dull point in the soft clay. The lines of the garment are even finer than is usual in this class. The beard and the hair at the back of the head are drawn in separate careful curls as on some lekythoi of Class V.

A bearded man with large wings runs after a retreating woman and holds out both hands to catch her. He wears a short chiton girded at the waist. She is looking back at her pursuer; her hair is bound up behind by a cord wound around it several times, and she wears a long sleeve chiton and a rather short himation.

The pursuit of Oreithyia by Boreas is a rather frequent subject on larger red-figured vases of "fine" period. On several vases with rather severe drawing [1] the scene appears in much the same type as on this lekythos except that there are one or more additional figures; and where there are but two figures, one occurs on one side, the other on the other, on vases with drawing of the "fine" style.[2] Later still Boreas holds Oreithyia in his arms,[3] or carries her off in a chariot.

A comparison of the lekythos with this series shows at a glance that it is coincident with red-figured vases of the later "severe" period, and that the scene has been abbreviated to two figures in order to bring it into accord with lekythoi of the same technique as the present specimen.

63. Athens, Nat. Mus. 1988, Cv. 1063. Eretria. H. 0.31 m. *Δελτίον*, 1889, 229, no. 22.

In shape, decoration of the shoulder, slip, maeander strips, and lines below the lower maeander this lekythos is like the last two. Here also there is a pink wash on the border of one of the himatia, and there is a light preliminary sketch with a dull point. As on the last specimen, the hair falls in carefully drawn curls.

Two youths stand facing each other, and hold out taeniae (one is solid black, the other drawn in outline). Each wears a himation; the one at the left leans on a stick, and his garment has the pink stripe on the edge.

The last three specimens resemble each other so closely in their technique that they unquestionably belong together, and probably are from the same hand. The combination of a rather crude shape and

[1] Stamnos, *Annali*, 1860, Tav. LM, hydria, *Mon. Inst.* IX, Tav. xvii; krater, Gerhard, *Aus. Vasen.* Taf. clii; Athens, Nat. Mus. 1638.

[2] Pelike, *Arch. Zeit.* 1845, Taf. xxxi, 1, 2.

[3] *E.g.* amphora, *Nouv. Annales*, 1839, pl. H.

somewhat free drawing on a lekythos of full size emphasizes the separateness of this set of three vases, and the question might naturally arise whether they are manufactured in Athens or at some local shop on the island of Euboea. When later scenes and rather free drawing are combined with such crudity as is evident both in the drawing and in the shape of these vases, and when, too, the use of color is in a manner which never became general, it is difficult to avoid the conclusion that the potter was not fully in touch with his fellow-craftsmen of the Kerameikos.

Turning from the consideration of individual vases to the series as a whole, one is impressed first of all with the lack of unity in the series. Some of the specimens approach the shape of the earlier squat type; others suggest the tall cylindrical type; others still have nearly the shape which finally superseded both of these. It must be regarded rather as an accident that most of them have the same type of foot. Both types of slip, one smooth and creamy, the other thin and quite brown, are represented; and the ornamentation of the shoulder and of the body above and below the main scene does not follow any one type. On the contrary, there are well-defined sets within the series. The last three specimens form one such set; numbers 55–57 form another distinct set; and there are marked points of likeness between the other three. Solid black is used for some accessory on several of the first six vases, but the artists of these lekythoi always felt at liberty to use solid black in this manner.

As for the drawing on these vases, while it never shows special excellence, it does not show the mark of haste which denotes the manufacture of vases in large numbers for a cheap market. It is not routine work, but it is not the work of men with any skill. The erect, square attitude which recurs most frequently is particularly wooden, even when the artist seems to be working from life, and the figures which show more skill (*e.g.* on no. 55) are copies of what has become conventional. It is noticeable that the profile with full lips and large round chin, which was so common on vases of this class which have already been discussed, is not found on lekythoi of the present series. The presence of an inscription, or of some object like an alabastron in the field, is more common than in the case of the vases discussed before.

The scenes which are depicted on these nine vases include some of particular interest. The two warriors playing pessoi is a scene char-

acteristic of black-figured ware, and it is treated in the same manner as on this ware. The bearded man pursuing a woman and the two youths in the palaestra are just as clearly scenes from red-figured ware. Several of the grave scenes are quite as conventional as those on vases of Group B, but one of them (no. 59) is purely a scene from life. The scene representing the Dioskouroi is quite unique so far as vase-painting is concerned.

The present series, then, is one which lacks historical unity. The common characteristic of two figures instead of one represents an experiment which was tried undoubtedly at different times and under different circumstances. The vases which it brings together, however, are not entirely without connection; rather, they form two or three sets of vases, each one of which possesses a real unity. And there is a certain bond of likeness which runs through them all, for the principles which led to the experiment were the same in each instance; it was an effort to introduce a more comprehensive scene on white lekythoi without going too far beyond the bounds of convention, which led to these experiments, and the later classes of lekythoi show that at length the experiment won popular favor and became in turn the conventional type for white lekythoi with outline drawing.

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e. *Vases on which thin yellow glaze is used for garment folds.*

On several of the larger and more careful vases of Class II a thin yellow glaze is used for the garment folds; the same characteristic serves to distinguish one series of the smaller lekythoi with red neck in Class III.

64. Athens, Nat. Mus. 2033, Cv. 1069. H. 0.16 m.

On the shoulder five rude palmettes (arranged as the four palmettes on the shoulder of nos. 20 and 21, Athens, 1807 and 1857, from Salamis). Above the scene is a simple maeander; below it are two red lines. Foot with black torus and red band above. The drawing is rude and poorly preserved.

A woman stands by an altar and looks away. She wears a himation over the chiton; the folds of the latter are in thin glaze.

65. Athens, Nat. Mus. 1806, Cv. 1021. Vicinity of Athens. H. 0.165 m. Klein, *Lieblingsinschriften*, S. 156, 12.

Foot a simple flat disk; mouth low. On the shoulder are five rude palmettes arranged as on the last specimen. Maeander simple. Below the scene are three black lines on the red of the clay. The folds on the upper part of the chiton are of thin glaze; below, the lines are black and fine. Eye *en face* with large black pupil in the inner corner.

Nike with both wings raised behind advances to right. Over the chiton she wears a narrow scarf which is drawn under the wings behind and comes over both arms. Before her face is the inscription ΛΥΑΥΚΟΝ / ΚΑΥΟΣ. Her hands are held up before her as though she were carrying a taenia.

On a red-figured vase at Athens (Nat. Mus. 1496) this same inscription occurs in the same style of lettering; in this instance the maeander above is broken by horizontal crosses, and the scene is from domestic life, — one woman brings a box to another woman who is seated and holds a wreath. Another of these Glaukon lekythoi has already been discussed under Class II (no. 17, Athens, 1828); in that case the inscription is written *stoichedon*, while on the present vase that same care is not observed. That vase, then, would be one of the earlier members of the Glaukon series, and would fall perhaps near the middle of the period in which lekythoi of Class II were made. The wings are less crudely drawn than on earlier vases of Class II, and the folds of the skirt follow, though still somewhat crudely, the general lines of its fall. Probably the present vase is from about the same period, and it is not uninteresting to compare a careless and a relatively careful specimen which were made about the same time.

66. London, Brit. Mus. D 29. H. 6⅜ in. *Brit. Mus. Cat. Vases*, III, pl. xxiv.

Neck restored; the body is rather thick-set but with graceful lines; foot a simple red disk. On the red shoulder is a row of short bars and four unsymmetrical palmettes. Above the scene is a simple maeander; below it red, purple, and white lines; the slip is hard and a dull brown in color. The upper folds of the chiton are in thin yellow glaze. Preliminary sketch with dull point in the soft clay. The eye is *en face* with pupil near the inner angle.

A woman facing to the right bends over a large loutron in which she is washing. She wears a sleeve chiton with deep fold hanging over the girdle, and her hair is enclosed in a sakkos. On the bowl of the loutron is inscribed ΚΟΜΑΣ; in the field are imitation letters and the word ΚΑΛΟς.

This scene occurs on quite a number of vases beginning with the work of Epiktetos, and continuing through the fine period of red-figured work.[1] On some of the specimens by Douris the shape of the loutron is quite different from the one on this lekythos, but in the interior of a kylix in London (Brit. Mus. E 90) and on a kylix published by Gerhard,[2] much the same type of loutron is seen. The latter kylix

[1] Hartwig, *Meisterschalen*, 599, A. 1. Several of the specimens have been renumbered in the new *Brit. Mus. Cat. Vases*, III, viz.: Hartwig (9) E 90; (18) E 201; (20) D 29; (21) E 653.

[2] Gerhard, *Aus. Vasen*. Taf. 296.

shows the full scene of women washing, from which the significant figure appears on the present lekythos. Though not especially successful, the woman is drawn with considerable care, as is shown by the preliminary sketch, and by the presence of such details as the added inner contour line of the nose. The profile is of a type which is quite characteristic of the earlier specimens of Group B, in which group domestic scenes are more common than in any other group of lekythoi. This lekythos, then, may fairly be regarded as a transitional specimen, though the technique is in every detail that of Group A.

67. Naples, 2429 (Heyd. 2440). Ruvo. H. 0.20 m.

On the red shoulder are four rude palmettes. Above the scene is a simple maeander; below it a clay-red line between three applied lines. The slip is yellow brown.

Nike with wings raised behind her stands facing the right, holding out the string of a wreath in both hands. She wears the usual sleeve chiton with thin glaze lines for the folds, and over it a himation with a few black folds. Her hair is in a cloth, and she wears ear-rings.

Though not so carefully drawn, this figure bears a considerable resemblance to the Nike before an altar on a lekythos in the British Museum (D 24). This general scene is very common, so that the resemblance would hardly be worth noticing except that the profile of the goddess on the two vases is strikingly similar. The technique of the one vase places it distinctly in Group B (1, 11), as that of the other places it in the present series. Perhaps the similarities in drawing which I have pointed out in speaking of this lekythos and of the one which just precedes justify the conclusion that the same influences which led to the development of the new technique in the following group, the desire for variety and the desire to make the scene more graphic, led earlier painters to experiment with close parallel lines of thin glaze to represent a particular type of garment folds.

68. London, Brit. Mus. D 42. H. 7 in.

On the shoulder two rows of bars. Above the scene the simple maeander is drawn on the red of the clay; and below it there are four black lines on the red as in the case of no. 65 (Athens, Nat. Mus. 1806). Slip dull brown. The foot is of the type which later became typical. Traces of a preliminary sketch with dull point. The glaze of the outline is thinner than in some of the earlier specimens. The flame of torch and altar is given in a thin brown glaze. Eye of the early type, *en face*.

A woman stands facing to the right, and holds a burning torch over an altar with Ionic volutes. A flame burns on the altar, and there are blood marks on its side. The woman wears himation over a chiton (striped with thin glaze lines) with full sleeves, and her hair is done up in a sakkos which covers it completely. Behind her is a chair with striped cushion, over which a taenia is festooned in the field.

Scenes representing a goddess or a woman before a burning altar have been discussed above (p. 44 f.). They continue to be found in Group B, and the present lekythos differs from those that were treated before in that this scene is combined with a festooned taenia and chair with cushion of a type which is very characteristic of Group B; *i.e.* the religious scene has not been supplanted by a domestic scene, as often happens, but in this instance is has been transformed into a sacrificial scene of domestic life. It is only in his treatment of the scene that the artist has anything of originality; the drawing is rude and conventional.

69. **Athens. Nat. Mus. 1918, Cv. 1075.** Attica (Vari). H. 0.15 m. *Δελτίον*, 1891, 15, no. 99.

Form rather slender. Above the scene a simple maeander; below it a single applied purple line on black. The hair is not solid black, but an effort is made to represent it more graphically. Drawing more careful than on the following specimens.

A satyr runs to the right and looks back toward a thyrsos which stands erect.

The same scene, including the thyrsos standing erect, is seen on a red-figured vase at Athens (Athens, Nat. Mus. 1554).

70. **New York, Metr. Mus. 1824.** *Amer. Jour. Arch.* II, 397, no. 7. Vicinity of Athens. H. 0.158 m.

Low flat mouth. On the shoulder are two bands of rays far apart. Above the scene a series of vertical lines close together, instead of maeander. Slip quite brown. The glaze of the drawing is thinner than on some of the earlier specimens. A dull purplish color (fading to gray) is used for the himation. The folds of the chiton below are drawn in close lines of thin glaze.

A woman sits facing toward the right, holding a mirror in her left hand, and raising a flower to her nose with her right hand. The chair or stool is no longer to be seen. Over her chiton she wears a himation which is wrapped closely round her and covers the right arm; her hair is also covered with a cloth. Behind her in the field hangs a purse; and before her is inscribed KAL⊢E.

A seated woman with mirror is found on many of the red-figured vases of about this period,[1] and belongs with the other scenes from domestic life which came into favor about the middle of the fifth century B.C. Why this figure is so closely draped is not easy to say. The combination of a flower and a mirror in the hands of a woman is found on the following vase.

71. **Athens, Nat. Mus. 1793, Cv. 1032.** Vicinity of Athens. H. 0.20 m.

Shape careless. Foot a simple red disk, flat underneath. Above the scene is a simple maeander; below it, a red line between applied purple lines.

[1] *E.g.* Athens, Nat. Mus. 1194 (drawing severe); Nat. Mus. 1624 (later careless drawing).

A woman stands by a box or seat, and holds in her left hand a mirror, in her right hand a flower. She wears the usual two garments, and her hair is in a sakkos.

72. Athens, Nat. Mus. 1784, Cv. 1027. Vicinity of Athens. H. 0.18 m. *Bull. Corr. Hell.* V, 359, no. 25.

Shape and ornamentation like the last specimen. The slip is unusually greenish.

A woman carrying a large box in her left hand and a mirror in her right hand advances toward the right and looks back. She wears a Doric chiton girded, open at the side, with fold from the shoulder; her hair is held up by a cloth behind.

The appearance of the Doric chiton is only noticeable because the conventional practice on this group of lekythoi demands the other type of garment. No doubt a change of fashion in women's garments was the occasion for the change by the painter, and this painter anticipates the freedom which is found in the following class of lekythoi.

73. Athens, Nat. Mus. 1786, Cv. 1029. Vicinity of Athens. H. 0.20 m.

Shape and ornamentation like the last two. Drawing very hasty.

A Bacchante carrying a thyrsos advances to left and looks back. Hands very stiff. The sleeve chiton, undergirded, has an ornament along the edge.[1]

74. Athens, Nat. Mus. 1787, Cv. 1030. Vicinity of Athens. H. 0.18 m.

Shape and ornamentation like the last three. The slip is marred by careless polishing on the wheel.

A woman carrying a branch in her left hand moves toward the right and looks back, extending her right hand back. The sleeve chiton has black folds above and thin glaze folds below; her hair is in a sakkos.[2]

75. Athens, Nat. Mus. 1788, Cv. 1031. Vicinity of Athens. H. 0.18 m. Heydemann, *Griech. Vasen.* Taf. ix, 3; *Bull. Corr. Hell.* V, p. 368, no. 26.

The body grows smaller from the shoulder down. Foot simple; ornamentation like the last four.

On a chair with high back sits a woman playing with four balls. She wears the usual sleeve chiton.

The full scene from which this figure of a woman playing with several balls is taken appears on a vase in Leyden;[3] a gynaikeion is represented, and two youths are bringing presents to the woman who is performing. On a lekythos already discussed (no. 11, p. 44) the

[1] On the evolution of the maenad type cp. *Brit. Mus. Cat.* III, 35. A figure very like the present one is found on the red-figured vase, Athens, Nat. Mus. 1915.

[2] This schema of a figure advancing and looking back is discussed above, p. 79.

[3] Roulez, *Vases peints de Leyde*, pl. xx.

same scene appears, and a black crow adds another element from domestic life.[1]

76. Athens, Nat. Mus. 1829, Cv. 1637. Eretria. H. 0.21 m.

Shape rather heavy. Above the scene an ornament of curved lines; below it are four clay-red lines. Red is used for the himation, and pink lines for the close folds of the chiton. Slip slightly greenish.

On a stool sits a woman facing toward the left; she holds a mirror up in her right hand. The sleeve chiton is ornamented with close pink stripes (or folds); the red himation covers the left arm. Her hair is drawn in rather careful curls. In the field hangs a lekythos, and the word ΚΑΛΕ is inscribed.

Although this vase is much later than other members of the group, it has many of the technical characteristics which would place it here. It is strange that the use of fine black relief lines on white lekythoi disappeared so completely that this is almost the only specimen of a much later date on which the drawing is in this style.

77. Athens, Nat. Mus. 2022, Cv. 1016. Megara. H. 0.185 m.

Foot a plain red disk. Maeander simple; below the scene a reserved red line. The slip is rather fine, but the drawing is rude.

A woman (?) carrying a lyre advances toward the right; she wears a himation reaching to the knees.

78. Athens, Nat. Mus. 1883, Cv. 1024. H. 0.20 m. Dumont-Chaplain II, 51, no. 8.

Foot a plain red disk. Above the scene two rows of dots; below it, a clay-red line. The slip was badly scratched in careless polishing.

Nike, with wings spread in opposite directions, advances toward the right. She wears a chiton, and also a himation which covers her hands.

79. Syracuse, 22951. Camarina. H. about 0.17 m.

Two rows of bars on the shoulder; maeander above the scene. Black relief lines are used for the head and arms, and solid black, applied unevenly, for the garment. The chiton, the feet, and the rocks are drawn in thin orange glaze.

On a pile of rocks a woman sits facing toward the right, supporting her head on her left hand. In the field at the right hangs a bow.

80. Syracuse, 23949. Camarina. H. about 0.30 m.

On the red shoulder are five rude palmettes; the maeander is very careless. Slip yellowish brown. Black relief lines are used for the garment, the spear, the right hand, and the left arm; the legs, the head, and the helmet are drawn in coarser lines of thin glaze; the rocks are black with added white details.

A youth in three-quarters view sits on a pile of rocks, his head bowed. His right hand supports a spear on his shoulder, and his left rests on his knee. He wears a short sleeveless chiton, girded; his Corinthian helmet is pushed back.

[1] Cp. also Athens, Nat. Mus. 1512, 1513.

These two lekythoi are particularly interesting in that they form a sort of transition between Group A and Group B. On several vases of Group B,[1] also found in Sicily, the black relief lines are used for part of the drawing, but the use of white enamel clearly places these in the second main group. In spite of the difference in size it would appear that these two lekythoi came from the same shop at the same time. The similarity in the scene, which does not appear elsewhere on outline lekythoi, suggests that the experiment in two forms of outline technique was made by a painter who was inclined to experiment; and when white enamel was added for the flesh of women, his experiment proved the final break with the fine relief lines of the red-figured technique.

Numbers 77 and 78 are so rude and insignificant that they deserve no further mention. With this exception the series consists of lekythoi about 0.18 m. high, and rather heavy in shape. The mouth is low and spreading, the foot a simple red disk, the slip brown or sometimes slightly tinged with green. Numbers 71–75 form a particularly homogeneous set. The ornament above and below the scene and on the shoulder is of the same type, the style of drawing is the same, and they were all found in the same vicinity. The scenes also present types which are characteristic of the later period of Group A, in fact, all but one are scenes of domestic life. Numbers 64–70 do not form such a closely connected series, and yet they have many points in common. Three of them have inscriptions in the Attic alphabet; the altar scenes and Nike figures of lekythoi considered in preceding classes appear on most of them; the conventional garments of earlier classes are repeated here; and on several the traces of a preliminary sketch may be discerned. At the same time there are indications that these lekythoi also belong to a period of transition. Two of them present scenes from the domestic life of women, and one or two other scenes could be interpreted in this same way. On no. 70 a dull color is used for the himation (as on Class II, 12, p. 43); and I have already pointed out that the profile on nos. 66 and 67 closely approximates to a type common on earlier vases of Group B. The peculiar palmettes on the first four numbers of this series are the most characteristic feature of their ornamentation. These occur on three lekythoi discussed above (nos. 20, 21, 23, p. 76, 77), and they are rarely found on red-figured lekythoi of this period.[2]

[1] Class IV, series 1, nos. 15 and 29; series 2, no. 13; series 3, no. 17.

[2] Cp. Athens, Nat. Mus. 1302.

The schema is not particularly attractive, and evidently never met with popular favor.

The use of thin glaze for garment folds appears as an experiment on one of the earlier numbers of Class II (5, p. 61), and is common enough on red-figured lekythoi from the middle of the fifth century B.C.[1] It seems to indicate the same kind of material which on early sculptured reliefs is indicated by the use of wavy parallel lines close together. On white lekythoi the device is soon dropped, and succeeded by other methods of representing different textures. The only interest which attaches to this device is that it is a first attempt to represent garments of different material, and that this aim for greater picturesqueness is one motive in producing the changes in technique which appear in Group B and the succeeding groups.

Conclusion of Class III (Group A)

It is now possible to summarize the characteristics of Class III as a whole. Most of the lekythoi of this class are small and rather squat, with low, broad mouth and a simple red disk for the foot. A few are of medium size, rather slender, with the bell-shaped mouth; the finer shape which is common in the two preceding classes is rarely found here. The universal characteristic of the class is that neck and shoulder are red, and commonly there is no plastic ridge separating the two. As for the ornamentation, the shoulder has either the band of lotus buds pointing out, or more commonly the two rows of bars into which this earlier type degenerated. On a few specimens four or five rude palmettes are found. Above the scene the maeander is usually simple; rarely is it broken by horizontal crosses, or replaced by some entirely different device. Below the scene the ordinary type of ornament is a wide reserved line, between purple lines applied on the black; the two purple lines just below the scene, common in Classes I and II, are not found here. In general it may be said that these small lekythoi repeat many of the characteristics of the earlier black-figured lekythoi, and do not show the influence of the finer lekythoi with black figures on a white slip (many of them from Eretria) with which the two preceding classes are so closely related.

Turning to the question of technique in the drawing, we find traces of a preliminary sketch on only a few specimens; most of them are

[1] Cp. Athens, Nat. Mus. 1503, 1507.

so careless that this device was dispensed with. As in the whole of Group A, the drawing is in fine relief lines of black; the hair is in silhouette, but with the exception of two small and distinct series nothing else is in solid black. In one or two instances details are added in purple on a black ground, but this also is a refinement belonging to larger vases. On three or four specimens a line of some wash color is drawn along the edge of the garment, and in two cases solid color is used for a garment. Thin glaze is rarely used, *e.g.* for flame, but in one series thin glaze lines close together denote a particular texture of the chiton.

In general we find here the same type of scene as before, viz. a single figure with a suggestion of the action in which it is engaged; in a few instances, however, the artist breaks this convention and strikes out on a line which was followed by later lekythos painters, by the addition of a second figure. On some of the earlier specimens the scene is flanked by two large palmettes, and when this is abandoned, other objects begin to be introduced into the field. Columns stand at the side; utensils of the palaestra, a purse or a mirror or a lekythos, hang at the side; a basket of wool on the ground indicates a scene from domestic life, or a goal-post suggests the palaestra; in one case the later grave monument appears. These devices for filling out the scene become typical in the next groups, and something of the kind is found in all later classes of lekythoi. Finally, an inscription is sometimes added. This occurs only once or twice in Classes I and II, where one conventional type is most closely followed, but there is greater range of freedom in these small lekythoi.

The contents of the scenes are in general the same as in the preceding classes. The commonest type is a figure — a warrior, or a woman, or a goddess — advancing and looking back. Other types which recur less frequently — the woman by an altar, the flying Eros, the large head — also repeat scenes which have been studied in connection with the first two classes. As was pointed out under Class II, these are not abbreviations of larger scenes, but rather extracts from them. In this class two new types appear, — the domestic scenes which are characteristic of Class IV, and the grave scenes which eventually displace all other types. In contrast with the other types the grave scenes cannot be regarded as extracts from more complete representations; they are complete in themselves, and were in all probability devised for this class of vase because of its use in connection with the burial of the dead. The presence of the various objects in the field and the experiments in the

use of thin glaze and even of color, alike show the effort of the artist to produce more decorative and picturesque effects.

It is hardly worth while in the case of a class which is so far from being homogeneous to study the details of the scenes. As to the attitude of the figures, we find figures in full profile standing squarely on both feet, and figures in motion, partly turned to the spectator, with the breast and shoulder in imperfect perspective. The women generally have the same two garments as in the preceding class, but in two instances the Doric chiton with open side appears. The hair of the women is either done up in a sakkos, or fastened in a mass at the back of the head by means of a cord; the simple braid down the back is not found.

The inscriptions which occur on isolated specimens have a special interest as they throw some definite light on the question of date. Combining these data with such results as may be obtained by a study of the technique, both of the drawing and of the pottery itself, we may say with some confidence that the vases of Class III are in general contemporaneous with those of the two preceding classes, *i.e.* they belong to the second quarter of the fifth century B.C. Some specimens of the present class show closer relations with the genuine black-figured ware than any in the first two classes; shape and decoration are the same as in the case of black-figured lekythoi, and some scenes characteristic of the black-figured technique are reproduced with scarcely any modification. On the other hand, there are specimens which, both in the general style of the drawing and in the subjects represented, are closely allied to the vases of Class IV. One thing is clear, viz. that Class III represents a different current in lekythos painting from the two preceding classes. They show the influence of the lekythoi with black figures on a white ground, such as have been found especially in Eretria; these vases show no traces of that influence, but on the contrary continue the traditions of the early small lekythoi with black figures on a red ground. In Class IV these two currents combine. The larger size and the ornamentation of Classes I and II prevail, and the scenes are rather in the spirit of the later specimens of Class III.

The account of Group A would be incomplete without some mention of the numerous lekythoi found in almost every tomb that is opened near Athens, on which some form of conventional decoration takes the place of a scene representing men or women. Although these lekythoi are not limited to any one chronological period, they are drawn in black

glaze on a dull white surface, and the general shape and ornamentation follow types which have been described in connection with the classes under Group A. The larger number of these lekythoi are rather small, and have the red neck of Class III. Usually the maeander runs around the top of the body, and it may be repeated at the edge of the black slip below. The typical shoulder ornament consists of two rows of black bars on red. The ornament on the body of the vase may be a branch of ivy with leaves (as on one published specimen [1]), or a spray with scrolls and palmettes. More commonly it consists of a series of parallel bands, of which one is almost sure to consist of a checkerboard pattern; the ivy-leaf pattern or a series of small palmettes occurs very frequently. In such patterns there is nothing to distinguish outline technique from black-figured technique, and the glaze is usually applied flat instead of being put on so thick as to stand out in relief. Still the general resemblance of this numerous series of lekythoi to the more careful specimens which have been discussed in detail is such that they deserve a word of mention in this connection. Their manufacture and use seems to have continued well into the fourth century without any appreciable change in technique.

Conclusion of Group A

The one characteristic which is common to all the lekythoi which have been discussed under the first three classes is the use of relatively fine lines of black glaze for the main scene, and the application of this glaze in so thick a state that the lines actually stand out in relief. This same characteristic is found on most of the small alabastra, on which the scene is drawn in outline, and on two or three of the kylikes with outline drawing on a white surface. There are, however, such differences in the technique of the different classes of vases with outline drawing in glaze lines that it is not possible to treat them together, and the comparison of these different groups of lekythoi with vases of other shapes having a similar technique is not particularly instructive.

Some general questions remain to be discussed before passing to the following group. These questions naturally fall under three headings:

1. Character of the scene and of the drawing on lekythoi of Group A.
2. Relation of these lekythoi to vases of other shapes.
3. Use, range of export, reasons for change of technique.

[1] Renan, *Mission de Phénicie*, pl. xxi, no. 7; Pottier, *Vases antiques du Louvre*, II, F 528.

1. **Character of the scene and of the drawing.** — As a rule the scene on these lekythoi consists of but a single figure, and the reasons for this are not evident at first sight. Lekythoi with black figures on a white ground have scenes with three or four figures; the same is true of some alabastra with outline drawing on white, and later outline lekythoi regularly have two figures. A little later than the period in which the lekythoi of this group were made, it became customary to put but one figure on the side, *e.g.* of the amphora; this was an extension of a device which had for some time been usual in the case both of outline and of red-figured lekythoi. Both for the amphora and for the lekythos the primary reason for this limitation of the scene seems to have been its purely decorative character. In order to express some definite thought as many as three figures were ordinarily necessary. The sharp curvature of the lekythos interfered with the use of many figures for this purpose, and as soon as the purely decorative character of the scene was frankly recognized, one figure with a few accessories, or a figure framed by large palmettes, was seen to be the best means of attaining that end. A cock suggesting the cock fight, an altar as for sacrifice, the arms which a warrior was engaged in putting on, such accessories helped to give the single figure meaning. Still, the first aim of accessories was to fill up the field about the single figure and their meaning was comparatively unimportant; in fact, the meaning of the scene was soon lost sight of completely. The manner in which a single figure could best be used for decorative purposes had been in a measure determined by the experiments of kylix painters with the interior of the kylix. Here the conditions were slightly different in that the field was round instead of square; in the round field there was no place for the bounding palmettes, and such accessory ornaments as the hanging utensils were not so easily introduced; again the round field was not nearly so favorable for a flying figure, and such figures were relatively less common. But the other scenes — the person advancing, or advancing and looking back, the youth leaning on a stick, the woman seated or standing by an altar — were used in exactly the same manner on the interior of kylikes as on lekythoi; it seems reasonable to believe that in general they were adapted by the lekythos painter from the use on kylikes. The close connection between these two types of vases I shall have occasion to emphasize under the next heading.[1]

The general nature of these scenes has already been made apparent; they were primarily decorative, and there was no consistent effort to

[1] Cp. Klein, *Euphronios*[2], S. 26.

give them any definite meaning. Such scenes ready for the painter to copy existed already on the interior of kylikes; others could be obtained either by extracting figures from more complete scenes, or by condensing the fuller scenes. The range of these two latter methods has already been suggested in the preceding discussion. The old man leaning on his staff and looking down at a cock, the hunter with dog pursuing a hare, may fairly be regarded as abbreviations of the same scene as it occurred on black-figured lekythoi or on the exterior of kylikes. The artist succeeds in retaining all that is really significant. It is much simpler to take a single figure, with or without some accessory, just as it stands in the fuller scene; and this method of extraction is the commoner. In either case the range of invention is extremely small, and when the figure has been obtained, it continues to be copied as long as it meets popular fancy. Perhaps the flying Nike or Eros was not simply copied, but was further developed by the painters of lekythoi in both the outline and the red-figured technique; again, when once the type was set, it continued to be reproduced with no change, — the figure always faced to the right, and the only variations are in the objects placed in the hands. In the other scenes also more than ninety per cent of the figures face to the right. No variety is sought in the garments; women have the sleeve chiton and himation, Nike the chiton and light shawl or scarf, men the himation, youths the chlamys. The gesture of holding out both hands seems to have pleased the painter, and it is used constantly. Even the treatment of the hair follows one or two definite types. That there should be no effort for variety seems strange, and if it be true that lekythoi were painted in this general style for more than a quarter of a century, such persistence of type seems still more strange.

Only two of the scenes found on these lekythoi can be regarded as in any sense distinctive; the rest are purely decorative and might appear on the amphora or the kylix with as much appropriateness as they have on lekythoi. The two distinctive scenes have to do with domestic life,[1] and with the grave.[2] The lekythos as a perfume bottle found its use in the gynaikeion; in the present group a few specimens have scenes drawn from domestic life, and these are the scenes which show some connection with reality; in the following group such scenes predominate and become fixed in a few new types. The lekythos as a perfume bottle also found a use in connection with the burial of the dead. A few scenes are drawn from this source in the present group, and these are

[1] Class III, nos. 39, 45, 46, 56, 70, 71, 75, 76.

[2] Class II, no. 19; Class III, nos. 43, 59, 63.

even closer to reality than is the case with domestic scenes, for here the artist had no types at all to fall back on. Scenes connected with the grave continue to be unusual in Group B; in later groups they almost completely supplant other types, a fact that is due to the habit of using lekythoi more and more for the sole purpose of funeral perfumes. The decoration of pottery with scenes suggested by the use to which it was put, and in particular the prevalence of scenes drawn from domestic life, is an integral part of the movement in which red-figured ware supplanted the black-figured ware.

The only originality evinced by the makers of these lekythoi has to do with the technique. A white slip has been used in all the history of vase painting (cp. *supra* p. 14 f.) and on later black-figured pitchers and lekythoi its use was quite common. On the outline lekythoi of this group two kinds of slip are found: a hard, thin, brownish slip not unlike that on the earlier black-figured ware except that it is more carelessly put on and is considerably less white, and a thicker white slip of creamy consistency. Something like this second type of slip is found on a group of later black-figured lekythoi from Eretria to which reference has been made more than once; on these specimens, however, the slip is less fine and creamy. On a few kylikes with outline drawing the second type of slip is used, and here it is more carefully made and applied than on any of the outline lekythoi. The first kind of slip, only of a still darker color, is the only kind that is adapted to the peculiar technique of lekythoi in Group B; while on lekythoi of later groups a pure white slip of different consistency supplants both the earlier kinds.

The fine relief lines of black glaze in which the scene is drawn are just like the lines used for details of the figure on red-figured vases; the use of solid black for the hair, and the practice of making a preliminary sketch in the soft clay on more careful specimens, are also part of the red-figured technique. Lines in thin glaze for garment folds are found on red-figured lekythoi as frequently as on white lekythoi. The experiments in the use of dull color are wholly new, but they follow naturally when the painter has a white surface on which to work. After the dependence of the outline painter on both the black-figured and the red-figured methods has been fully recognized, it remains true that the innovation of using lines instead of surfaces is quite as important as the change from the black-figured to the red-figured technique. In a word it may fairly be said of the present group, Group A, as a whole that it is a series of experiments in a new technique, and that the future successes of the new method are only dimly foreshadowed.

2. The relation of this group of white lekythoi to other classes of vases. — It has already been pointed out that the white lekythoi of Classes I and II were in all probability made in the same shops with a series of black-figured white lekythoi of which most specimens were found on the island of Eretria; and farther it is clear that both these series of lekythoi were made under the influence of painters of red-figured vases. The similarity of the two series of lekythoi lies in their technique; the shape and size are the same, the same kind of slip is used, and the ornamentation is exactly the same. On the other hand, the general schema and the style of the main scene is different: the outline lekythoi have a single figure drawn with ornamental purpose, while the black-figured specimens generally present a scene of three or four figures. The latter scenes are such as would be found on the shoulder of a hydria, or more commonly on the exterior of a kylix; the former correspond to the interior scene of the kylix.

The technique of Class III, on the other hand, bears little or no resemblance to that of red-figured lekythoi, or to the series of Eretrian lekythoi just mentioned. In size, shape, slip, and decoration these small specimens continue the traditions of one series of black-figured lekythoi with little or no change. But here again the schema and style of drawing has changed, and that in the same direction as in the case of the larger specimens of the preceding classes. It is again the same type of scene as that on the interior of kylikes which is found on these lekythoi; moreover the device of framing the scene by scrolls and palmettes is a device which properly belongs to the kylix painter, though it is used to frame scenes on the outside rather than on the interior of the kylix (cp. *supra* p. 73 and 93).

The range of scenes on these lekythoi which are derived originally from types on black-figured ware has already been brought out in the preceding discussion, and it is only necessary to summarize the results. Class I is intermediate between the outline and the black-figured techniques; the cock-fight, the hunting scene, the falling warrior, the man on horseback, are all scenes the origin of which can be traced to the earlier technique. The hydrophoria scenes are characteristic of black-figured hydriae, and the warrior putting on greaves is a figure found on both black-figured and red-figured kylikes. Herakles and the lion recur again and again on the outside of the kylix or on the shoulder of the hydria of black-figured ware; and heroes casting lots are found on black-figured lekythoi and kylikes. In the interior of a few later black-figured kylikes [1] we find also the familiar advanc-

[1] E.g. *Brit. Mus. Cat. Vases*, II, B 439, 440, 450.

ing figure which is drawn on so many of the smaller outline lekythoi. It will be noted that it is the kylix more than any other one type of black-figured vase which furnishes scenes for these lekythoi.

The dependence of this technique on the black-figured technique has also been emphasized in the preceding discussion.[1] The outline painter still makes large use of silhouette, and in a few instances the details on the solid black are incised instead of being added in paint. The use of purple applied on black is a distinctive feature of the earlier technique which is still quite common. Finally, the outline lekythoi of this group are found in the same range of localities as vases of the later black-figured technique.

The connections which have been traced between these lekythoi and vases in the earlier technique mark them as a sort of intermediate class, but they are much more closely related to the red-figured vases. The use of the line instead of the surface for decorative purposes is characteristic of the red-figured ware; to give up black surfaces entirely is but a step farther in the same direction. It seems quite probable that this step was taken by those accustomed to make red-figured vases. This is probable because exactly the same shapes and decorations appear in outline and red-figured lekythoi, because even such details of technique as the preliminary sketch with a dull point are found in both, and because, as we have seen, there are several pairs of vases, one in each technique, so much alike that both members of each pair probably came from the same hand. The flying Nike or Eros is as common in one technique as in the other, and a woman approaching an altar, or a figure running and looking back, is characteristic of red-figured lekythoi also.

A particular interest attaches to the relation between these white lekythoi and the red-figured kylikes. It has already been pointed out that much the same conditions prevail on lekythoi and in the interior of kylikes, and that scenes on the former were influenced by the devices of the kylix painter. Moreover, the series of kylikes is better known and affords a better standard of comparison than any other series which could be chosen. On two vases of Class II (nos. 3 and 4) the profile is of the same type as on some of the earlier red-figured kylikes, *e.g.* some specimens by Chachrylion; the spray with scroll and palmette which is rather frequent in Classes I and II was also used by Chachrylion. One of the earlier vases of Class III (no. 3) stands quite by itself, and recalls many features of the work of Phintias. On this

[1] Cp. p. 56, 57, 72, *supra*.

lekythos and on no. 4 of the same class the long toe and finger joints are in the earlier manner of Euphronios. Very few of these lekythoi, however, suggest anything earlier than the style of Douris. The small head, the eye with dotted pupil near the inner angle, the treatment of the hair, and in one instance the use of thin glaze dots on the garment, show the influence of this painter.[1] If the vase published in the Ἐφημερὶς ἀρχαιολογική (1886, pl. iv) with the name *Douris* is indeed from the hand of this painter, the youth with spears (Class II, 17) deserves special mention in this connection. One of the most careful vases of Class II (no. 16) has been compared with the "Amasis" vases figured by Hartwig; whether or not it is from the hand of Amasis or some pupil of his, it certainly belongs to the same period. The characteristic maeander over the scenes of these lekythoi, *i.e.* the rather simple maeander in sets of two, separated by horizontal crosses in a square, is the form of ornament around the interior scene on kylikes of this period. That type of profile and drawing, however, which appears most frequently on lekythoi of this group, is associated with the name of Hieron. The long straight nose, full lower lip, and round chin, as well as the line marking the woman's breast as if it could be seen through a transparent garment, — these are common enough on these lekythoi, so that they may be said to be characteristic of the group as a whole.

Two points are clear from the above discussion: (*a*) the lekythoi of Group A belong in general to the same period as the red-figured kylikes in the "later severe" style; and (*b*) these lekythoi stand under the influence of the great kylix painters more than perhaps any other kind of vases. At the same time the work on them is so careless and so lacking in originality that the study of them adds very little to our knowledge of the development of the ceramic art in this period.

3. **Use, duration of manufacture, range of export.** — The scenes depicted on the lekythoi of this group afford little or no clew to the use for which they were made. Most of the scenes are such as appear on all classes of vases, except that the use of a single figure instead of a group of figures first becomes common on these lekythoi. The scenes from the domestic life of women and from the burial of the dead do, however, stand somewhat by themselves in that they show some slight degree of originality and in that they appear on these lekythoi quite as early as on any class of vases. Even apart from the fact that these scenes soon supplant all others on later groups of lekythoi, we might

[1] Cp. Class II, nos. 17, 21–23; Class III, nos. 2, 47–51.

reasonably infer that they suggest the uses to which these lekythoi were put. The shape indicates that they were vases for perfumes and unguents and that they were made to stand on tables or shelves rather than to be carried about. Combining the data from these sources with the literary evidence, we may assert that they were perfume vases used first in the domestic life of women, and then in connection with funerals. That for daily use the lower aryballic shape and the more stable red-figured vases should supplant the slender vases with more friable surface is only what would be expected. The lekythos becomes a funeral vase, but the lekythoi of this group are simply perfume vases.

Duration. — A comparison of these lekythoi with other classes of vases has made it reasonably certain that this technique came into use early in the fifth century B.C., although most of our specimens date from about 470–460 B.C. The questions in regard to the origin of the technique have been discussed above. Its disappearance is easily accounted for. In the first place, the use of enamel-white for women's flesh was a device which became popular as soon as it was tried, and the careful relief lines were no longer attempted. Then the discovery of a means of producing a fine white slip was the occasion of farther changes in technique, and the hard yellow slip of Group A finally disappeared entirely. The fine relief lines of this group belong properly to the red-figured technique, and with the attempt for a more picturesque treatment in the two following groups, accompanied as it was by the differentiation of outline painting from red-figured painting, the use of these lines also disappeared once for all in the case of vases with a white surface. Perhaps the more friable surface of the later white slip made them more difficult to produce, while at the same time they were less adapted to the purpose of these artists. A comparison of vases with black (not relief) lines in Group C with vases on which the lines are in thin glaze will show, I think, that the artist was right in discarding the use of black lines. It is possible that a very few vases in this group should be dated after the middle of the fifth century, but these are isolated specimens which were produced in shops with the red-figured ware, when the white lekythoi proper were being made by artists who devoted themselves to the manufacture of vases in that technique.

Range of Export. — Lekythoi of Group A are found wherever late black-figured and early red-figured vases are found. They are most common in Attica and Eretria; they also occur in Boeotia, Salamis, Cyprus, southern Italy, and Sicily. Local conditions in Eretria may

account for the preservation of an unusually large number of those which were imported there, or perhaps the manufacture of white lekythoi in Eretria was undertaken in order to meet the local demand. In Italy these vases do not seem to have met with popular favor, but isolated specimens are found in widely separated localities. In Sicily, however, they found a ready market, and a considerable number are preserved in Sicilian museums.

GROUP B: CLASS IV. LEKYTHOI ON WHICH ENAMEL-WHITE IS USED FOR WOMEN'S FLESH OR SOME ACCESSORY; SLIP BROWNISH

The second group of outline lekythoi is marked by the use of an enamel-white paint for the flesh of women and occasionally for some accessory.[1] As domestic scenes from the life of women predominate, it is usually very easy to determine the lekythoi which belong to this class; a few lekythoi have been included here where there is no occasion for the use of enamel-white, and on which it does not occur. In the case of these some doubt might arise as to whether they have been properly classified, but the number of these vases is small and the character of the drawing is such as to lead me to discuss them under this heading. On most of the lekythoi of this group the slip is quite brown, rather darker than is the case on the lekythoi already discussed; the outlines are drawn in rather coarse lines of glaze that has been slightly thinned; and on the enamel-white details are added in a thin yellow glaze. With one exception the neck is covered with black glaze; no ornament except the maeander is placed above the scene ; most of the vases are about 0.30m. in height, and the general shape is approximately that of the finer large specimens of Group A.

Except where the contrary is expressly noted in the descriptions which follow, the typical treatment is to be assumed: namely, the black neck, brownish yellow slip, drawing in coarse lines of brown glaze, and enamel-white for the flesh of women. The typical shoulder ornament (except in series 2) consists of five palmettes arranged as in the later fine black-figured lekythoi with white slip; this is alluded to as typical in the descriptions. The three series in the present class are determined by the color of the shoulder.

Series 1. The shoulder is red, and the ornament black.

Series 2. The ornament is left red, and the rest of the shoulder is black.

Series 3. The shoulder has the white slip, and the ornament is in black glaze.

[1] Cp. the discussion by Weisshäupl, *Ath. Mitth.* XV, 40 f., and by Bosanquet, *Jour. Hell. Stud.* 1896, 167 f.

Series 1. *Lekythoi of Class IV, with ornament in black outline on a red shoulder*

1. **Athens, Nat. Mus. 1887, Cv. 1640.** H. 0.17 m.

Neck and shoulder red; the shoulder is ornamented with two rows of bars. Maeander of the simplest type. Below the scene the slip is bounded by a narrow line of glaze, then a wider line left red. The shape of the body is not cylindrical, but it retreats slightly from the shoulder. The drawing is careless. No other color is used except enamel white for the woman's flesh.

By a Doric pillar stands a woman wearing two garments drawn in outline. She holds a thread to which is attached a weight (such as was used in spinning?). The eye is of a good profile type. Inscription ΚΑΛΛ.

This lekythos is unique, in that it is the only one known to me on which the characteristics of Group B are combined with the red neck and shoulder ornament of earlier small lekythoi. The pillar also recalls the lekythoi of Group A on which the scene consists only of a large head framed in by pillars. On the present vase the drawing is careless, and it only has interest as a link between this class and preceding classes. It is noticeable that even on this intermediate vase the scene is taken from the domestic life of women.

2. **Louvre CA 9.** H. 0.26 m. Pottier, *Lécythes blancs*, p. 154, no. 96.

The palmettes on the shoulder are rather rude; the maeander above the scene is not simple, and a horizontal cross breaks it into groups of three. Foot of the type which later becomes typical. The glaze lines of the outline are rather fine. The slip is now quite brown. Pink, a purplish brown, and purple occur. There are traces of a preliminary sketch in the soft clay.

At the right is a slender Doric pillar in flesh color; glaze is used to bound the outline and to give the details. Before it an ephebos stands squarely on both feet facing to the left. The body is in three-quarters profile. His petasos and chlamys are tinted brown, with a darker maroon color for details, and a ribbon of purple holds on the petasos. In his right hand are two spears, the sword case shows below the chlamys, and the sandals are laced up to the knees. The pointed nose and full lower lip are noticeable; the curl in front of the ear, also, is rather carefully drawn.

This vase is interesting only in its relation to the one next to be described. This scene, an ephebos in armor, has been found on lekythoi of the preceding group; it is found more often on amphorae of a slightly later period than on any lekythoi.

3. **Athens, Nat. Mus. 1968, Cv. 1625.** Eretria. H. 0.293 m.; Cir. 0.305 m. Δελτίον, 1899, 99, no. 3. *Amer. Jour. Arch.* 1902, p. 410 f. (Fig. 32.)

Where the red surface of the clay is exposed it seems to have been treated with a transparent glaze. The shoulder has only three palmettes, each with nine leaves. The slip is thin and smooth, greenish yellow. Maeander broken by horizontal crosses as on the last specimen. Flesh pink, garment light red. Traces of a preliminary sketch with dull point in the soft surface.

Athena stands, body *en face*, head and left foot to right, and leans on the spear in her left hand. Her head is bowed, and her right hand rests on her hip. She wears a Doric chiton with free overfold, the light red of which is applied over a few folds indicated in glaze; over both shoulders is an aegis of the collar type fringed with serpents. The hair falls free behind, and is held about the head by a wide red taenia. The ear is reversed, the left shoulder does not connect with the neck, and at other points the drawing is careless. Behind Athena is an unfluted column.

FIG. 32 (no. 3).

The peculiarity of the present vase lies in the fact that a flesh pink, not an enamel-white, is applied for the woman's flesh. This might easily arouse suspicion as to the genuineness of the vase, although there is nothing in the circumstances under which the vase was procured for the Museum to confirm this suspicion.[1] The points of likeness between this and the preceding vase in Paris are sufficient to relieve its complete isolation: the ornamentation of the two lekythoi is practically the same; the same flesh pink occurs on the Paris vase; moreover the schema of the scene — a figure standing before a pillar — and the general character of the drawing are very similar. The very carelessness of the drawing is not such as would be likely to occur on a modern imitation of ancient ware.

A pillar on vases of the fifth century is occasionally used to represent a house, but usually, as on a lekythos already described (II, 4), it denotes a temple. We have, then, Athena standing before a temple and looking down at her worshippers.

[1] M. Tsountas, ephor of antiquities at Athens, very kindly responded to my inquiries about this vase with the statement that the date of its discovery is not known; "the only fact obtainable is that it came from a grave on the estate of one Nostraki, who dug by the permission of the authorities."

In another connection I have tried to bring this lekythos into relation with a well-known relief, the so-called "Mourning Athena" relief.[1] Comparing this Athena with the Athena on the relief, we may note that the attitude is much the same, although the feet and legs are treated differently; this mode of drawing the lower part of the figure is, however, just what might be expected of a lekythos painter who was reproducing freely a figure with which he was familiar.[2] The garment and the hair also are unlike those on the relief, but again these follow types with which the vase painter was familiar. With the exception of the position of the spear the differences between vase and relief are what one would expect when the vase painter drew his inspiration from a statue or relief; the position of the spear on the relief is due, in my opinion, to the fact that the sculptor of the relief represented an erect statue as bending over, and used the spear as a support for the figure. I do not mean to suggest that the vase painter drew his inspiration from this relief; apart from the fact that a vase painter would not be likely to reproduce the scene of a relief then insignificant, it seems to me probable that the vase is older than the relief. Nor would it be easy to account for the adaptation of the relief figure so as to get from it the Athena on our lekythos. If, then, there is any connection between the lekythos and the relief, it is due to the fact that the makers of both were freely reproducing some well-known Athena statue. The lekythos, as will appear from the later discussion of this group of lekythoi, is to be dated not far from the middle of the fifth century B.C., and the statue which suggested the relief cannot long precede this date. The column on the lekythos suggests that we are dealing with a temple statue; the bowed head, the right hand on the hip, and the left hand holding the spear would comprise all the data which the lekythos gives for the recognition of the statue.[3]

4. **Athens, Nat. Mus. 1996, Cv. 1650.** Eretria. Height of shoulder 0.16 m.

Neck and foot missing. Palmettes typical; complex maeander broken by horizontal crosses. Solid black is used only for accessories.

A woman (three-quarters front view) moves to right, looks back, and holds behind her a black phiale; in her left hand she holds out a black oinochoe. She wears a sleeve chiton and himation, both in outline; her hair is in a knot behind her head.

[1] *Amer. Jour. Arch.* 1902, p. 410 f.

[2] Compare the lekythos at Athens, Nat. Mus. 1825, discussed below under series 3, no. 21; and no. 14 of series 1.

[3] Löschcke (*Ath. Mitth.* 1880, p. 380) has pointed out another specimen of ware with white slip on which it is probable that a statue is represented.

This is exactly the same figure, the woman advancing and looking back, which occurred more frequently than any other one scene on lekythoi of Class III, and on corresponding red-figured lekythoi. Even the suggestion of religious meaning by means of oinochoe and phiale is given in the same manner on the previous series of lekythoi. There is, however, one characteristic feature of the drawing; the sweeping fold of the skirt of the garment may be described as a mannerism of the painters of this class of lekythoi. When it first appears it is the one bit of originality in the work of men who were closely following the models which had been set for their work.

5. **Syracuse, 21146 (L 19).** Capo soprano. H. about 0.32 m.

On the shoulder five rather rude palmettes. Slip brown; above the scene a maeander in sets of three, separated by horizontal crosses. Preliminary sketch with a dull point. The coarse lines of the drawing vary from brown to black. One garment is black with added white crosses, the other light brown with darker fold-lines.

A woman hastens toward the left and looks back; in her right hand is a black kalpis, in her left a white phiale. The black sleeve chiton is kicked up behind by her foot; over this a short brown himation is loosely draped; the hair is loosely drawn back and twisted in a round knot, which is supported by a taenia. Behind her in the field is draped a white scarf. Below it EVAION KAVOS.

Other vases with the name Euaion are discussed by Klein (*Vasen mit Lieblingsinschriften*, S. 131 f.); the lekythos under series 3, no. 3, has the same white taenia draped in the field behind the woman, but the archaic schema of the woman advancing and looking back is abandoned.

6. **Syracuse, 2289.** Camarina. H. 0.30 m.

Five rude palmettes on the shoulder and maeander broken by horizontal crosses as on the last specimen.

A Bacchante with thyrsos hastens toward the right and looks back. She wears a chiton and a short himation; her hair is in a flat knot at the back of her head. In the field behind her is draped a scarf.

7. **London, Brit. Mus.** H. 10 in.

On the shoulder five palmettes with many leaves (no dots). The maeander is broken by horizontal crosses. The thick slip is a slightly reddish brown. The garment is brown with darker brown fold-lines and narrow red border.

A bearded Hermes hastens toward the left and looks back; his right hand is extended in front of him, and in his left is the kerykeion. He wears a long chlamys, a petasos hanging by its string, and winged shoes; his long hair is in a small knot at the back of his head. Inscription KAVOS.

8. Athens, Nat. Mus. 1869, Cv. 1044. H. 0.28 m.

The usual palmettes, without the added row of bars above; simple maeander with rude horizontal crosses. No solid color. The drawing is very careless.

A woman in the typical two garments moves to right, carrying in her right hand an object like a small shield (a cymbal or a phiale?). Behind her is an altar with a taenia.

While the presence of the altar marks this as one of the scenes which was originally religious in meaning, it is useless to look for any particular meaning here. It becomes evident as the vases of this series are examined that the painters are simply reproducing scenes which had been already worked out as suitable for this type of lekythos, and there is even less trace of originality than in lekythoi of Group A. In other words, the altar here is put in just to fill up the space, and the reason why it is selected rather than some other object, is that it was once an integral part of a scene with definite religious content. Of the seven lekythoi already considered only one shows a garment in solid black, and generally the garments are in outline. It would seem that there was a brief period, or more probably a passing fashion, in which silhouette effects were discarded temporarily and the simple outline treatment was preferred. It may have been the introduction of dull colors which helped to end this fashion, and in later members of this class the artist had his choice between dull color or black glaze for garments.

9. Athens, Nat. Mus. 1804 (Coll. 396), Cv. 1627. Eretria. H. 0.213 m. *Ath. Mitth.* XV, 55, no. 11.

On the shoulder the usual palmettes with dots added between. Above the scene a simple maeander; below it are two purple lines on black, as in Class II. Drawn in thin glaze; garment brick-red with black fold-lines. The drawing is careless.

Nike stands holding two burning torches over an altar with flame. She wears a chiton with sleeves, and a fold hangs over the girdle. Eye archaic.

The archaic eye and the use of purple lines below the scene mark this vase as one of the earliest in this class. The brick-red color of the garment is an experiment which was not often repeated; on the other hand the use of dull black for the folds of the garment, of which this is one of the earliest examples, continues through this and the following group. The scene has already been discussed under Group A (p. 41 f.); Nike as an attendant at a sacrifice is no unusual figure on red-figured ware. It is worth noting that almost exactly this same scene, Nike with torches before an altar with flame, recurs on a number of red-figured lekythoi, some of which, to say the least, should be regarded as older than the present specimen.[1]

[1] Cp. *Brit. Mus. Cat. Vases*, III, E 582; Athens, Nat. Mus. 1313, 1508.

10. **Athens, Nat. Mus. 1921, Cv. 1649.** Attica. H. 0.22 m. Δελτίον, 1890, 7, no. 6. (Fig. 33.)

Palmettes typical, with added dots. Maeander unbroken. Accessories in black, garment dull pink.

Nike flies to right, with phiale in her left hand and oinochoe in her right. In front of her is a scroll. She wears sleeve chiton (in outline, no folds), and himation in dull pink with fold-lines of a darker color.

Fig. 33 (no. 10).

Both the flying figure and the scroll in front of it have occurred somewhat frequently on lekythoi of Group A, and that not on the latest members of the group. In the present instance it would seem that the figure is copied in a somewhat mechanical manner; it is altogether too large for the field which it is to occupy, as though the artist had taken it from a larger vase without knowing how to reduce it to the proportions of the vase on which he was working. The scroll also is considerably larger than is usual on vases of the earlier group. At the same time the artist shows some attention to details, and the oinochoe, for instance, and the wings of the figure, are drawn with care. It is evident again that the artist is working from lekythos models, instead of adapting his figure from more complex scenes.

11. **London, Brit. Mus. D 24.** Locri. H. 11 in. *White Ath. Vases*, pl. xxiii B.

Palmettes typical, with added dots. Maeander in sets of two, separated by horizontal crosses. The slip is almost shiny, and perhaps has been treated with a transparent glaze. Traces of a preliminary sketch. Below the scene are two purple lines. Solid black is used for accessories; the lower part of the chiton is purple, the himation is pink with brown fold-lines; the flame on the altar is black and red. Inner angle of the eye slightly open. The vase is handled by the artist with more care than usual for these lekythoi.

Nike stands with wings raised holding a wreath above an altar on which a flame is burning. She is drawn in profile and stands squarely on both feet. The wings are small, and are attached irrespective of the garments. Her hair is held by an ornamented

band, which supports a roll at the back of the head. The usual two garments are drawn with some freedom; on the right arm is a bracelet. The first two letters of a *kalos* inscription remain

With all the care the painter has taken for this figure, the garment does not fit over the left shoulder, the wings are out of proportion to the size of the person, the figure leans forward so as to require some support from the wings, and the profile and upper part of the head are unique. Nike before an altar is represented on red-figured lekythoi even more frequently than on the outline lekythoi. On a vase of some other shape she is represented in this same manner holding a wreath over an altar (without flame).[1]

12. **London, Brit. Mus. D 25.** H. 12¾ in. *Brit. Mus. Cat. Vases*, III, pl. xxiii.

Palmettes typical. Above the scene a short closed strip of maeander with two horizontal crosses. Preliminary sketch with dull point in the soft clay. Accessories in black. Himation and phiale dull pink (mauve) with brown fold-lines. Eye in full profile.

A bearded man leans forward on his staff, and holds a phiale in his right hand over an altar on which a flame burns. A wreath of large leaves on his head is left the color of the slip. His himation is wrapped loosely around him and kept in place by the staff; in the lowered left hand is a branch of myrtle. The altar (at the right) is built of large unhewn stones, and has two splashes of blood. Above it hang in the field a wreath and a fillet (or lock of hair).

Enamel-white does not occur on this lekythos; there is, however, no opportunity for its use except perhaps on the phiale, and the technique and style of the vase leave no doubt that it belongs here. This figure of a man resting on his stick occurs more than once on lekythoi of Group A,[2] and is part of the material at the command of a painter in this epoch. The altar of unhewn stone [3] is unusual in this period, although later a rude altar of somewhat this shape becomes very common. The presence of myrtle branch, fillet, and wreath, along with a type of altar which is unusual, would seem to indicate that this scene is not so purely conventional as that on most lekythoi of this series. It would seem that the artist had used a familiar figure for his priest, and then had taken the altar and the details of the scene either from the actual practice of worship or from rather literal representation of worship. As on the preceding lekythos, the skill of the painter is not equal to his carefulness. The effort to give the easy posture is quite awkward, the folds of the garment behind which should fall perpen-

[1] Tischbein, V, pl. xxviii.

[2] Class I, 1–3; Class III, 5, 23, 41.

[3] Cp. the altar on the lekythos, Berlin, Furtw. 2251, Class III, 25.

dicularly stand stiffly out, and the eye is set too far back from the line of the profile.

13. **Wien, Hofmus. Inv. 1874.** Eretria. H. about 0.25 m. (Fig. 34.)

On the shoulder five palmettes, without scrolls or dots. Slip yellow; maeander simple. Drawn in coarse lines of rather thin glaze. The garment is pink with glaze folds. Work hasty.

FIG. 34.

On a diphros sits a bearded man facing the left; his left hand supports a staff on his shoulder, and his right hand is extended. A himation is draped around his knees and over his left shoulder. Behind him is a square chest, nearly as large as the diphros. Inscription KΛVOS.

The drawing on this vase is hasty and somewhat careless; no white-enamel paint is used, but none of the objects are present on which it is commonly found. The figure is a good example of the method of those who painted the lekythoi of this class, in that the figure and the box behind it are extracted from some larger scene, though by themselves they have no meaning. The only originality in the present class consists in the development of domestic scenes and in the occasional use of some detached figure like this seated man.

14. **London, Brit. Mus. D 26.** Eretria $9\frac{1}{2}$ in. *White Ath. Vases*, pl. xxi A.

Palmettes typical, careless. Maeander broken by horizontal crosses; below the scene a series of lines, purple on black. The slip is slightly greenish brown. Accessories in black; the chiton was originally red (?). A simple preliminary sketch was drawn with dull point in the soft surface.

On a black chair a woman sits facing the right, and bends her head forward to look at a lekythos which she holds up in her left hand; she also holds out a fruit (pomegranate)

in her right hand. She wears chiton with large sleeves, and a himation is wrapped about her knees; her hair is in a mass at the back of her head. The figure is in full profile, and very carelessly drawn. In the field at the right hangs a wreath, at the left the handle (of a mirror).

This vase is one of the earlier members of a series representing a woman at home, seated in an easy chair. The mirror and the wreath are not yet meaningless accessories, but mark the woman's apartment; the lekythos and the pomegranate I am inclined to regard as objects belonging to such an apartment with as yet no reference to the preparation for worship at the grave. Except as a member of the series the vase is entirely devoid of interest.

15. **Palermo 147.** Gela. H. about 0.30 m.

On the shoulder rude palmettes. The slip is quite brown; across the top is a short band of simple maeander. Most of the figure is in medium lines of thin brown glaze, but fine black relief lines are used for the himation folds.

A woman stands *en face* beside a stool, looking toward the left. In her right hand she holds out a flower, in her left a mirror. The upper part of the chiton is marked with parallel lines of thin glaze; over it a himation is loosely draped. Inscription KALE.

The combination of lines in thin glaze with black relief lines has been noted on other lekythoi found in Sicily[1] (Class III, nos. 79 and 80); on the later numbers of Class III the same treatment of the upper part of the chiton is occasionally found. Both the black neck and the use of white-enamel paint place this lekythos here without question, yet the influence of the older technique is striking.

16. **Athens, Nat. Mus. 2540, Cv. 1646.** H. to shoulder, 0.17 m. Klein, *Lieblingsinschriften*, S. 139, no. 6.

Upper part missing. Lines of the drawing rather fine. Black is used for accessories, dull pink for the garment.

A woman stands holding a kalathos over a low table from which hang branches of green (or fillets). She wears a himation drawn in outline over a pink chiton. On the upper part of the chiton the fold-lines are drawn in darker pink, on the lower part in thin glaze. Inscription, KAVOS. NIKON

The difference in the fold-lines of the upper and lower parts of the chiton may be explained by the difference in the two styles of painting: on earlier vases fold-lines in glaze were usually added only to the lower part of the chiton; on vases with dull color for garments, however, they were also indicated on the upper part of the garment. If the dull color were added here by a second hand, and this is probable, the difference of treatment is so much the more easily understood.

[1] Cp. also no. 29 of the present series, series 2, no. 13, and series 3, no. 17.

17. **London, Brit. Mus. D 21.** Eretria. H. 12½ in. *White Ath. Vases*, pl. viii.

Palmettes typical, not very careful. Maeander unbroken, except by the helmet of the warrior. Drawn in fine black lines; the beard is in thin yellow glaze, and the hair on the body in thin brown glaze. Accessories in black; the crest of the helmet is enamel-white in brown outline. Eye in profile. The preliminary sketch shows the left foot drawn back as though the figure were running rather than walking. Below the scene are two purple lines.

A bearded warrior strides to right, a shield on extended left arm, spear lowered in right hand. The body is full *en face*, feet and head to right. He wears helmet with cheek pieces, a mantle falling over the shoulders loosely, and endromides. Brown markings indicate hair down the centre of the torso. Above the shield is written ΚΑΛΟΣ.

The treatment of the hair on the torso is quite in the manner of Brygos, but the drawing shows the freedom of a later period. Parts of the figure are drawn with great care; the arms, however, the left shoulder, and the very narrow hips mark the limitations of the artist. The same type of warrior occurs on a pelike in the British Museum as one of a group of figures.[1] It is not unusual in the case of such a figure for the helmet to break the maeander over the scene.[2] Apparently this figure is not copied from other lekythoi, but, like the scenes on lekythoi of Class II, it is taken out of the fuller scene on another type of vase; here, however, it is from a scene for an amphora or krater that the figure is taken. It should be noted that not only the thin brown for curls of the hair, but even the use of enamel-white for the accessories, is found on the pelike above referred to.

18. Cyprus. *Jahr. Arch. Inst.* 1887, S. 168, Taf. xi; *Ath. Mitth.* XV, 56, no. 13.

Palmettes typical but careless; maeander unbroken. No black (except for the hair under the helmet), and no solid color are used. Style free.

An Amazon stands in full profile, bending over her left foot, which is placed on a stone that she may adjust her sandal. She wears a short chiton with tight fitting sleeves, and *anaxyrides* which fit the legs closely; the chiton is girded up so that it hardly reaches below the hips. On her head is a leather helmet with cheek pieces. Behind her in the field hangs the lunate shield with quiver and bow.

With this lekythos Dümmler compares the Amazon vase published by Winter (*Die jüngeren attischen Vasen*, S. 34), where also Attic warriors are transformed into Amazons. The relations with Cyprus, as he farther points out, were such that this lekythos was not brought thither earlier than 449 B.C., nor much later than that date. This date, depending on purely external considerations, corresponds exactly with

[1] E 379. [2] Cp. Brit. Mus. E 448.

the date which would be obtained by comparing the lekythoi of this series with other classes of vases. A group of Amazons preparing for battle are depicted on a rather early red-figured kylix in the British Museum.[1] The present figure is taken from such a series in the more complete scene. The youth bending over to adjust his sandal on the Parthenon frieze is evidence that the figure in this attitude was familiar to painters in the middle of the fifth century.

19. Wien, Oest. Mus. 1090 (10441). H. about 0.30 m. (Fig. 35.)

On the shoulder five rather rude palmettes. Above the scene the rather short maeander is broken by two horizontal crosses and enclosed at the end. The slip is quite brown. Black is used for the helmet, and black with added details in white for the shield. Bright red was used for the chiton and the belt. There are traces of a preliminary sketch with a dull point.

An Amazon is running toward the right, and raising her battle-axe to strike some one behind her, toward whom she looks. She wears a short chiton with loose skirts under a cuirass which is ornamented with armed figures on the shoulder pieces; there are sandals on her feet, and on her head a helmet with high crest, the head piece black, the crest and cheek pieces white; a little loose hair appears in front of her ear and below the helmet. On her left arm she carries a crescent-shaped shield on which white lines show the layers of leather (?). Before her a low plant is drawn.

FIG. 35 (no. 19).

This Amazon, like the one on the preceding vase, is drawn with considerable vigor and truth; and again she is simply an Attic warrior transformed into an Amazon. Except for the white-enamel paint, which invariably denotes a woman, and the shield and battle-axe, we should think her an Athenian ephebos. As on some other vases of this

[1] Brit. Mus. E 12.

period the eyes and mouth have a definite expression of determination, as if she intended her blow to kill; the expression is the more noticeable on such a beautiful face.

20. Athens, Nat. Mus. 1953, Cv. 1631. H. 0.32 m.

Typical palmettes with nine to eleven leaves. A short band of complicated maeander pattern is broken by two checkerboard squares. Enamel-white is used for the string around the hair and for the ornamentation of the basket. Solid black is used for the accessories, but there is no solid color.

A woman stands in partial profile facing the left; she carries on her left arm a basket containing lekythoi and taeniae, and in her right hand is a casket. Her hair is held in a coil at the back of her head, by a cord which is wound around it several times. She wears a sleeveless chiton (drawn in outline) with a long overfold girded.

Unfortunately this vase has been much damaged, and it is almost impossible to get a clear conception of the figure. The garment, a Doric chiton with overfold, and the treatment of the legs and feet — the left seen from the front and the right in profile — differ from what is found on most vases of this series. On later outline lekythoi these traits are common, and they have already been noted in connection with the "Athena" lekythos, no. 3 of this series. The feet are drawn in the same way on a lekythos of Class III (no. 22), a lekythos which has almost the same scene as that on the one under discussion. In that instance an inscription indicated that the scene had to do with a burial, and the same explanation is to be given of the scene here. *I.e.* this woman is starting for the grave, and she carries the characteristic basket with its lekythoi and taeniae for the worship at the grave.

21. Athens, Nat. Mus. 1865, Cv. 1636. H. 0.27 m. *Ath. Mitth.* XV, S. 56, no. 12.

Palmettes typical, without bars above. Maeander rude, broken by horizontal crosses. Below the scene are two purple lines on the black. No color is used. Both drawing and ornament are careless.

A woman stands holding up both hands toward a large flat basket containing taeniae, which seems to be suspended above them. She wears sleeve chiton and himation, drawn in outline, and her hair is done up in a cloth.

22. Athens, Nat. Mus. 1972, Cv. 1068. Eretria. H. 0.30 m. *Δελτίον*, 1889, 139, no. 8.

Palmettes typical, without bars above. Maeander complicated, broken by horizontal crosses. No color, except that solid black and enamel-white are used for taeniae.

A youth stands facing to the right with a black taenia in both hands. He is in the act of putting this taenia on a stele before him. An outline himation is loosely draped around him. The stele is a slender shaft with triangular top, on three high steps; one white taenia is tied around it, and another is draped in the field behind the boy.

This is the first lekythos coming under discussion on which the act of decking a stele is depicted. In technique it unquestionably belongs in the present series; the drawing, though careless, is quite free, so that it may well be one of the latest members of the series, and perhaps is later in time than some vases of later classes on which this scene has become normal. Certainly this shape of stele occurs more than once on lekythoi of Groups C and D. The use of white for taeniae occurs even on red-figured lekythoi of a little later date; but when this peculiarity is combined with other marks of the present series, there can be no doubt that the painter was working with the type of this series in his mind.

23. Athens, Private Collection. Eretria. H. 0.268 m.

Palmettes typical, but without bars above. Maeander of the simplest type. Taeniae black and (originally) colored. Red is used for the mantle.

At the left a simple shaft crowned with a low block has four taeniae tied around it. A woman advances away from this toward the right, carrying a large, nearly square box in both hands. Her hair is done up in a cloth, and she wears red himation over outline chiton; no folds are indicated in the garments.

The general appearance of the woman recalls the figure on no. 21 (Athens, 1865). The box is of the same character as the one on certain lekythoi of Class III (*e.g.* no. 72, Athens, 1784). Its use on this vase indicates that it had something to do with worship at the grave; it is found also on vases where it seems to be simply one of the objects in a woman's apartment.[1]

24. Athens, Nat. Mus. 1844, Cv. 1638. Eretria. H. 0.305 m. *Bull. Corr. Hell.* III, 449, no. 18; *Ath. Mitth.* XV, 54, no. 10.

Palmettes typical. Maeander broken by horizontal crosses. The shape is heavy, and the lines of the drawing coarser than usual. Solid black is used for accessories, and a dull dark pink for garments.

At the left a woman sits on a black chair, holding up a wreath in both hands. She wears dark pink chiton and himation drawn in outline, both with glaze fold-lines. By her side on the floor is a kalathos.

At the right a woman in similar dress holds before her a smegmatotheke.

25. Athens, Nat. Mus. 1826, Cv. 1641. Eretria. H. 0.30 m. *Ath. Mitth.* XV, 53, no. 9.

Palmettes typical. Maeander broken by oblique cross of the type which later becomes typical; the foot also is of the type which becomes normal. Black, brown, and purple are used for accessories; the garments are (at present) without color. The preliminary sketch is not closely followed.

At the left sits a woman on a brown chair, holding up a wreath in both hands. She wears an outline chiton with large sleeves, and a himation drawn in outline is over her

[1] *E.g.* the red-figured lekythos, Athens, Nat. Mus. 1645.

knees. The head is quite small; the hair is in a coil at the back of her head, held by a purple taenia, and there are little curls over the forehead.

At the right a woman, drawn nearly in profile, stands squarely on both feet and holds out a flower in each hand. A purple taenia is about her head, and her hair falls in a close mass down the back. She wears a sleeve chiton with girded overfold; the folds are indicated only in the preliminary sketch.

In the field hang a lekythos and an oinochoe.

The seated woman in this scene is drawn more carefully than the same figure on no. 14 above (Brit. Mus. D 26), but the type is almost exactly the same, and the faults of that figure are in less degree found here. This is the earliest vase known to me, and the only vase in the present series, on which the later oblique cross interrupts the maeander band. The use of brown paint for the chair is limited to vases of the present group, and the present specimen is perhaps the earliest one on which it occurs.

26. Paris, Collection de feu M. Joly de Bammeville. *Cat.* (W. Froehner), no. 13. H. 0.187 m.

At the right a woman sits in a chair, and looks at herself in a mirror. At the left a standing woman offers her a taenia.

The description of the technique of this lekythos is quite incomplete, but apparently it should be classified in the present series.

27. Paris, Hotel Lambert, no. 84. *Gaz. des Beaux-Arts*, 1866, II, p. 117.

Palmettes typical; the maeander above is simple. Drawn "au trait rouge," according to De Witte; but probably it is a glaze color.

At the left stands a woman in full profile holding out her hands as with a thread or wreath. She wears a "purple" chiton with fold-lines below, and over it a himation leaving the right arm free; her hair is in a cloth.

At the right a woman (chiton with purple fold-lines and himation) turns to go, reaching back with her right hand and holding out an alabastron in her left. She also stands squarely on both feet (which are turned to the right), but her body is viewed *en face*.

Between them is a kalathos on the ground, and over it the word VASE.

The description of this vase is also imperfect, but I have little hesitation in classifying it at this point; the general technique of the vase, the style of the drawing, and the details of the scene leave no doubt in my mind that the "trait rouge" of De Witte describes the reddish brown of the thin glaze lines that are used on these lekythoi.

The scenes from the gynaikeion which occur on these last four lekythoi will receive fuller discussion later. It is sufficient to point out now that the objects in the hands of the women leave no doubt as to the in-

tention of the artist. The wreaths and the taenia, the smegmatotheke, the alabastron, the mirror, and the kalathos on the ground are all objects which have to do with the domestic life of women. The smegmatotheke, or toilet vase, which appears on no. 24 for the first time, is especially popular with the makers of vases in this group, and it is found only rarely in later groups. The black lekythos and oinochoe hanging in the field mark the revival of a habit which appeared in Class I, but which was later dropped by the painters of outline lekythoi; on lekythoi of Groups B and D these objects in the field are commonly found. Further, the presence of the lekythos in women's apartments furnishes additional proof, if that be needed, that this shape of vase was used in the daily life of women. In practice they may have been hung on the wall, though it is more probable that this is merely a convention of the painter, who wished objects in the field, not tables, shelves, or cupboards.

28. Athens, Nat. Mus. 1913, Cv. 1647. Athens. H. 0.27 m. Δελτίον, 1892, 13, no. 42; *Ath. Mitth.* XVIII, 98; *Jour. Hell. Stud.* 1896, p. 167 n.; Klein, *Lieblingsinschriften*, S. 162, 10. **Plate V, 1.**

Palmettes typical, somewhat elongated. Simple maeander above, two purple lines on the black below. Black and magenta are used for garments, white for the woman's head-cloth and for the dog, as well as for the woman's flesh. Traces of preliminary sketch in the soft clay.

At the left a woman stands squarely on both feet, in profile, holding out a red fruit and an (outline) pomegranate in her hands. She wears chiton with full sleeves (in outline, folds only in preliminary sketch) and black himation with purple fold-lines; her hair is all in a white cloth.

Facing her a youth stands with right leg bent, both feet on the ground, in profile. He is closely wrapped in a magenta himation, fold-lines in thin glaze; his long hair is rolled up behind, and the braids are apparently fastened over the forehead; in front of the ear is long, loose hair drawn in thin glaze. His left hand is placed on his hip under the garment. In front of him and facing the woman is a white dog.

Behind the woman a black oinochoe hangs in the field. Between the figures is the inscription ΛΙ+Α
ΚΑΛΟ.

The name Lichas occurs on red-figured vases depicting the sacrifice of Herakles on Mt. Oeta,[1] and the inscription *Lichas kalos* is found on some five red-figured vases. On each of four Nolan amphorae with this inscription the figure facing toward the left is draped more or less closely in the himation, and in the two published specimens his left arm is raised under the garment as here.[2]

[1] *E.g.* Brit. Mus. E 494; *Comptes rendus, Atlas*, 1869, pl. iv, 1.

[2] Klein, S. 160, 1–4; Tischbein, IV, pl. xvii; Oxford, *Ashm. Cat.* Fig. 25

On four other lekythoi of the present group this inscription occurs, the fourth time with the added word ΣAMIOY.[1] All five lekythoi date from the same period, though there is some slight difference in the freedom of the drawing. Mr. Bosanquet has pointed out the fact that both Lichas and Samios are Spartan names, likely to be popular at Athens in connection with the "laconism" of Kimon;[2] in that case these vases no doubt antedate the ostracism of Kimon in 462.

The eye of the youth is not closed at either angle, and has a large, black dot for a pupil, — a type not uncommon in the early fine period of the red-figured style. The straight hairs in front of the ear may be seen on a lekythos of Group C now at Athens (no. 64, Athens, Nat. Mus. 1945); it is the more careless use of a device for picturesque treatment which was used by the later great kylix painters. The garment of the youth is drawn with much freedom, and stands in striking contrast with the conventional garments of the woman. Apparently the woman with the fruits is in her home, and she seeks to attract the visiting youth by a present of fruits; the oinochoe on the wall, if it means anything, means that the woman is in her own apartments. The dog appears as the companion of a youth both on vases[3] and on reliefs; this is one of the points where the lekythos scene and the grave-relief scene come together, and in each instance the dog is present as the everyday companion of the youth. This lekythos is unique in the present series in that it gives a definite particular scene from daily life, instead of repeating some purely formal scene of general meaning. At the same time the artist is working with the conventions of the series, and neither figure by itself shows anything of special interest.

29. **Oxford, Ashm. Mus. 268.** Gela. H. 0.36 m. *Catalogue*, pl. xxi.

Palmettes typical; maeander broken by horizontal crosses. Below the scene are two purple lines on the black. A dull mauve pink is used for garments and shield, and solid black for accessories. The enamel-white of the woman's flesh has disappeared. Apparently the figures were drawn with a coarse brush in thin glaze, then black was added with a fine brush for the head, feet, etc.

At the left a woman in full profile holding a crested helmet in both hands. She wears a dull pink sleeve chiton (white fold-lines) and himation drawn in outline; her hair is held in a mass at the back of the head by a sphendone which is adorned by leaf-points around the front. The helmet is painted the same dull pink as her chiton.

Facing her stands an ephebos in three-quarters profile (head and feet in profile), grasping an erect spear with his right hand; his left arm is covered by a himation drawn

[1] Boston Mus. 448, series 3, no. 15; series 2, no. 5, Oxford, Ashm. Mus.; series 3, no. 14, Athens, dealer's shop; series 3, no. 13, Brit. Mus. D 50 (*Jour. Hell. Stud.* 1896, pl. vi).

[2] *Jour. Hell. Stud.* 1896, p. 167.

[3] Cp. the alabastron, Brit. Mus. D 15.

in outline. Against the spear rests his shield, which is black with a pink rim. His head and shoulders are said to be repainted.

Both these figures stand with feet squarely on the ground, as in the domestic scenes of the series; and as it is apparently in the home that this woman brings the young warrior his helmet, it may fairly be included in the list of such domestic scenes. The treatment of spear and shield resembles that on a lekythos of Class II (no. 16, Athens, Nat. Mus. 1964) where the shield in profile rests against the spear while the warrior puts on his armor. Here, however, the spear is not left to stand alone, but serves to support the youth's arm. Leaf-points such as are seen on the woman's sphendone do not become common till a later epoch. The helmet, on the other hand, is of the type which occurs regularly on the later kylikes of the severe period. The use of black lines for the head, feet, etc., on lekythoi found in Sicily, has been noted under no. 15, p. 129.

30. London, Brit. Mus. D 33. Eretria. H. $11\frac{7}{8}$ in.

Palmettes typical, somewhat elongated. Maeander unbroken. Drawn in dark-brown glaze outline, and partly restored in gray. Enamel-white is applied for the flesh of Electra, but apparently not for that of the second woman. Solid black, dull purple, and bright red are used for garments. Considerably damaged.

In the centre a stele, a shaft resting on two steps and surmounted by a triangular palmette. On the upper step, facing the left, sits Electra; one foot is drawn up on the lower step, the left arm and right elbow rest on the raised knee, and she supports her chin by her right hand. She wears a black sleeveless chiton (black stripes below) and a red himation. Before her face is the name ΕΛΕΚΤΡΑ.

At the left stands Orestes leaning on the staff in his left hand and extending his right hand as if in conversation. He wears a short chiton, a dull purple chlamys, and a petasos at the back of his neck.

At the right a woman stands *en face* looking to left; with her left hand she lifts the drapery from her shoulder; on her right arm she carries a large box or basket adorned with patterns in horizontal rows.

While the remaining members of this series fall into two sets according to the number of figures represented, and the two sets have many points in common, the present specimen stands quite alone. Three figures are very rarely represented on any of the lekythoi on which the drawing is in glaze lines; the stele is of a type represented in Group C; the style of drawing is much freer than on any other specimen of this series; and in particular the figure of Orestes with the small round head is unlike anything in this group, but resembles the epheboi on one set of lekythoi in Group C (Class V, series e). Perhaps the most tangible difference from the other members of the series appears in the

use of the white-enamel paint, which is omitted from one of the women and is put on the arms of Orestes.

The scene of Orestes and Electra at the tomb is not so commonly represented on Greek vases as some other scenes from the Orestes story, but there are striking points of likeness between this vase and other much later vases on which the same scene does appear. The best known of these later vases is a hydria in Naples [1] with two scenes, one above the other, the lower of which has this same theme. Electra is sitting on the steps of a stele, supporting her head on her right hand as here and resting the left arm on her knees; Orestes stands before her in a similar easy attitude and extends his right hand, this time holding a phiale; among the other figures is the servant in Doric chiton at the extreme left. Again on a Lucanian amphora in the Coghill collection [2] Electra sits in just the same attitude, veiled as on the Naples vase; Orestes stands before her holding out a kantharos; on the other side of the stele is Hermes (?) and behind him the servant, who carries an alabastron as on the Naples vase. Finally, on another vase, published by Millingen,[3] Electra sits on the steps of a stele marked *Agamemnon* in a slightly different attitude; Orestes behind her on the right side of the stele, holds out his hand to her as on our lekythos; and behind Electra stands a woman holding a large box on her left arm and lifting the garment from her shoulder with her right hand. The figure corresponds very closely to the attending servant on the lekythos, but as there is nothing to mark her as a servant, she has been called Chrysothemis; perhaps no definite person was in the mind of the painter. All these vases are much later than our lekythos. Somewhat the same scene, however, appears on an early terra-cotta plaque found on the island of Melos [4] and preserved in the Louvre. Electra sits in the same attitude as on our lekythos, except that she faces toward the right and supports herself on one hand placed on the step behind her; the old nurse stands behind her, and Orestes (?) with one foot on the stele step holds out his hand as if in conversation (Robert names this figure Talthybios, *Bild und Lied*, S. 168); two youths follow with a horse. Finally, mention should be made of a white lekythos with drawing in fine lines of dull pink,[5] a style which was popular at Athens about 425 B.C. The figure on the steps of the stele has been interpreted as a

[1] Raoul-Rochette, *Mon. inédit.* pl. xxxiv; Baumeister, Abb. 1308.
[2] Millingen, *Vases grecs de la collection de Sir John Coghill*, pl. xlv.
[3] *Peintures des vases antiques*, pl. xiv.
[4] *Mon. Inst.* VI–VII, tav. lvii, middle of the fifth century.
[5] Raoul-Rochette, *Mon. inédit.* pl. xxxi A.

youth because of the short hair, but there can be little doubt that it is intended for a woman and the lines behind the head are part of the garment which was drawn up as a veil. Electra, then, seated on the steps of the stele, faces the right as on the relief, and before her is the standing youth Orestes; behind her on the other side of the stele is a standing woman in the style of drawing which is characteristic of the women on these vases with pink outline. The lekythos in the British Museum which we are considering may be of about the same date as the relief from Melos, but it antedates the four other vases with which it has been compared, — three of them by at least a century.

It is in every way probable not only that all these scenes go back more or less indirectly to some one antecedent, but, further, that that antecedent was some popular painting. The British Museum lekythos furnishes valuable data in confirmation of both points. The fact that there are three figures at all, and the fact that there is an attempt to draw persons resting in easy attitudes on a vase in a series where the attitudes are unusually stiff, both point to some particular influence which was not operative on other members of the series. Moreover, all three of these figures, together with others, are found in almost exactly the same attitudes on other vases having the same scene.

Another curious fact is that this type of youth is perfectly familiar on vases of Group C, and that still later both the type of the seated woman on the stele and that of the standing woman adjusting the garment on her shoulder become somewhat common.[1] I can hardly question that while the other members of this series date from about 460 B.C., the one under consideration is from ten to twenty years later, when the use of enamel paint had been discontinued and a pure white engobe was regularly used. No other reason for the return to the old technique suggests itself than that there was something in the prototype of the scene which made the abandoned technique seem more suitable. We may perhaps be justified in thinking that the prototype was a painting, and that in that painting the flesh of men and women was painted in a tint lighter than the background.

Apart from the lekythos just considered, the members of this series fall into two sets according as they have one or two figures in the scene; the two sets show some differences in the choice of scene and in its

[1] Robert, *Bild und Lied*, 169, A. 18, discusses the Orestes and Electra scene as the prototype of scenes of mourning at the grave.

execution, but there is no marked difference in the technique and ornamentation of the vases. All have the brown or greenish slip, often slightly rough; on all the drawing is in lines of slightly thinned glaze and enamel-white is added for the flesh of women. The shape does not differ much from the finer specimens of Class II; the mouth is usually trumpet-shaped and not a simple bell, and the foot is a disk the edge of which flares slightly toward the bottom. The black palmettes on the red shoulder also are like those on the shoulder of lekythoi of Class II; sometimes they are more slender, on about half there is a row of short concentric bars next the neck, and a few times there are dots in the field between the palmettes. The maeander is rarely of the simple key pattern; generally it is somewhat complicated and broken by a horizontal cross; once the checkerboard pattern and once the later oblique cross break the maeander. On six specimens two purple lines appear on the black just below the scene, as was the case on most lekythoi of Class II. A slight preliminary sketch like that on the better red-figured vases may be traced on about half. Only four are drawn in simple outline without some solid color; two have a garment in solid black without other color, but generally a dull pink or a bright red is also used; on the pink ground fold-lines are indicated in a darker color, but on the red they are usually in glaze outline. This pink is probably a variety of the purple used by makers of black-figured ware; the red is a new color and gradually becomes the more popular. As for the attitude of the figures, the full profile, especially for sitting figures, is more common than on any other of the later classes of vases, and the standing figures rest squarely on both feet.[1] It only emphasizes the stiffness of attitude to say that advancing figures appear only three times.

On twenty-three of this series the scene consists of but a single figure. With one or two exceptions the subjects are the same as in Group A, and the treatment of the subject is such as to suggest that the artist was working, not from other types of vases, but from outline lekythoi of the earlier classes. Naturally the peculiar characteristics of Group B appear less commonly here; the work also is careless, except in two or three cases. The six lekythoi with two figures may all be classed as domestic scenes, although a man appears on the last two. The distinctive profile of the domestic scenes, the stiff attitudes, the wool basket, wreath, or smegmatotheke, objects of domestic life, are found on all of them. It may be mere chance that in these six instances there

[1] Cf. the stiff figures on the red-figured kylix, Brit. Mus. E 80, *Cat.* III, pl. v.

is no direct reference to the grave or to preparations for a visit there; but they are simple scenes of domestic life. Aside from two fragmentary *kalos* inscriptions there is only the Lichas inscription which will call for consideration again later. Even apart from this inscription the series would be dated about 460 B.C., and there is no reason to question that they were produced in a comparatively short period.

Series 2. Lekythoi of Class IV with reserved red palmettes on a black shoulder

The typical shoulder ornament of this series consists of three palmettes and two lotus buds; instead of the row of short bars next the neck there is a narrow egg-pattern. The maeander is quite simple, and unbroken.

1. **London, Brit. Mus. D 19.** Gela. H. 11 in.

Palmettes and maeander typical; below the scene is one purple line. The added white has almost disappeared; there is some indication that it was added to the wings as well as to the flesh. Lines of the outline quite coarse. Garment purple with fold-lines added in white (?).

Nike flies toward the right and looks back. She wears a chiton, and her hair is in a round black coil behind. Traces of an inscription in the field.

2. **London, Brit. Mus., D 20.** Gela. H. 14 in. *White Ath. Vases*, pl. xxii.

Palmettes and maeander typical. Slip a warm yellow, smooth. White for accessories; dull pink with brown lines, and black with purple lines are used for garments. The drawing is of the late severe period.

On a diphros (drawn in outline) a woman sits facing the right, and holds up a ring, — probably a wreath from which the leaves are gone. Her hair is in a close knot at the back of the head rather high up, and about the forehead black relief dots are added. She wears a chiton with large sleeves, in dull pink with almost perpendicular fold-lines, and a black himation is wrapped about her knees. She has ear-rings and bracelets.

In the field at the left is a white alabastron and below a kalathos on the ground; at the right hangs a sakkos. Before her is the word KAVE.

This carefully drawn and somewhat stiff figure illustrates perhaps better than any other specimen the type of these domestic scenes. The delicate nose, small lips, and slightly elongated eye may have been due to a conscious effort on the artist's part to produce a distinctly feminine type of face. The black relief dots on the hair appear occasionally from the time of Amasis on, but the round stiff knot of hair

is unusual. It belongs to the period of transition from the mass of hair twice doubled and held in place by a band, to the coil or knot held up by a cloth which was passed under it and fastened over the front part of the head. The use of purple for fold-lines on a solid black is an adaptation of the means at the disposal of the maker of black-figured ware, which is quite characteristic of Group B, the last group of lekythoi that shows clearly the influence of this earlier technique. Both in the use of relief dots for the hair, and in the use of these fold-lines, this lekythos recalls a specimen of Group A (Class II, no. 17, Athens, Nat. Mus. 1828); it is one of the later numbers in that group and belongs to much the same period as the one now under consideration. As compared with later members of the present series, it is noticeable that this scene is less formal and conventional. The accessories are much the same, but it is an alabastron, a vase made to hang, that hangs on the wall, rather than a lekythos or an oinochoe; perhaps this is the earliest appearance of the sakkos on extant vases, and it is true to fact that this also should hang on the wall. The range of ornament is soon established, and within this range the later artist chooses without much thought. Although this vase and the preceding are decidedly the earliest of the series, it illustrates particularly well the main characteristics of the whole series.

3. **Syracuse. 19897.** Gela. H. 0.42 m. **Plate III, 2.**

On the shoulder typical palmettes with lotus buds. The maeander is broken by horizontal crosses; below the scene is a purple line on the edge of the black. Drawn in medium lines of rather thin glaze; black with purple details, brown with black details, and red with white details are used for garments and accessories. The mirror is in thin glaze.

Before a brown Doric pillar a woman sits in profile facing the right, looking at a mirror in her right hand. She wears a red sleeve chiton and a black himation which leaves the right arm free; about her head is an outline taenia, from which her hair falls in a long knot between the shoulders; on her right arm is a bracelet. The chair on which she sits is brown; beneath it is a black crow; above the woman hang a black lekythos and a taenia, while before her on the ground is a red kalathos.

In style this lekythos is extremely like no. 2, though the drawing is much more delicate and the figure is in a more graceful pose. The introduction of domestic objects into the scene is still in a somewhat tentative stage; most of the objects, the pet bird, the kalathos, and the lekythos on the wall, occur separately on lekythoi of Group A; here they are combined as though to leave no room to question the domestic significance of the scene.

4. Syracuse, 19900. Gela. H. 0.38 m.

On the shoulder typical palmettes with lotus buds. The unbroken maeander above is somewhat complicated; below, a maeander broken by horizontal crosses is drawn on a red ground. The drawing is in fine lines nearly black; solid black is used for the bobbins, but no other color is seen.

A woman stands *en face* holding up in her left hand a large bobbin of yarn which falls in many strands from her right hand as she unwinds it. She wears a sleeve chiton with fine fold-lines and a himation which leaves the right shoulder free. Her hair is apparently braided or tied together and then caught up in a loose coil with the ends protruding above. Before her is a kalathos containing several large bobbins of yarn.

For this scene from the gynaikeion I find no parallel on other vases. For once the lekythos painter has attempted a scene from real life, and while it is not entirely successful from the standpoint of decoration, it is a welcome relief from the stereotyped figures ordinarily found. Probably the vases thus far considered are earlier than most of the lekythoi under series 1, though the red-figured shoulder marks a step forward in the development of the ornamentation.

5. Oxford, Ashm. Mus. H. 0.25 m. *Jour. Hell. Stud.* 1896, p. 167, note 6(*a*); Klein, *Lieblingsinschriften*, S. 162, 8.

Typical palmettes and lotus buds on the shoulder. Maeander unbroken. Drawn in coarse black lines; solid black, dull pink, and bright red are used for accessories.

Before a slender Ionic column (the capital and base painted in white enamel) sits a woman in profile, holding up the two ends of a wreath. She wears a sleeve chiton, over her knees and left shoulder is a himation with red stripes; she has ear-rings, and her hair is held in a knot by a wide purple taenia. On the ground before her is a white goose, above which hangs a black oinochoe. Inscription ΚΑΛΟΣ / ΑΙΑΣ.

The meaning of the column (beside a woman's head) on lekythoi of Class II is not clear; but in this instance there is no doubt that it indicates a portico connected with the women's apartments; and like the crow on no. 3 and on a lekythos of Class III (no. 11) the duck or goose is a favorite pet in the gynaikeion. The stork on a later vase in the present series has no close connection with the scene, but these birds are the actual pets of daily life. As the dog with his master on the former Lichas vase (series 1, no. 28) marked a point of connection between lekythoi and grave monuments, so the bird with her mistress calls to mind a considerable series of such monuments, all of them, however, considerably later than these lekythoi.

6. Oxford, Ashm. Mus. H. about 0.36 m.

Typical palmettes and lotus buds on the shoulder. Maeander unbroken. The slip is quite brown; on the edge of the black below the scene are two purple lines. The white

enamel ordinarily used for the flesh has disappeared if it ever was used. Dull red, and black with purple lines are used for garments, etc.

A girl advances toward the right, holding out in both hands a black casket. She wears a dull red sleeve chiton with fold-lines added in white; a black mantle with purple lines is loosely draped over both arms; her hair is held in a knot by a narrow purple taenia, and she has a bracelet.

The large box or casket, which occurs frequently on lekythos of the present class (cp. series 1, no. 23, etc.), is occasionally found on grave scenes, but only as an article of domestic use. It probably represents the casket in which were kept jewels and other small articles used in feminine toilet. As such it is found, *e.g.* on the Hegeso grave stele. The skirt is drawn with a full fold behind, in a manner peculiar to the present class.

7. **Athens, Nat. Mus. 1912, Cv. 1648.** Athens, Kerameikos. H. 0.23 m.

Typical palmettes; maeander unbroken. Below the scene on the black glaze are two purple lines. Garment black with purple fold-lines. Traces of a preliminary sketch.

A youth (?) stands before a diphros, holding in his right hand fruits, in his left a basket. He wears a himation drawn over both shoulders. In the field is an outline alabastron.

This scene follows the type of the woman before an altar which is common in Class II and on red-figured lekythoi. While the type has been consistently adapted to its new meaning, the generalized, purely ornamental character remains the same.

Fig. 36 (no. 8).

8. **Athens, Nat. Mus. 1845 (Coll. 400), Cv. 1635.** H. 0.255 m.; Cir. 0.255 m. *Ath. Mitth.* XV, S. 56, 14. (Fig. 36.)

Palmettes and maeander typical. Dull pink is used for the chair, and black with purple details for garment and hair. Preliminary sketch.

At the left a woman stands in full profile, holding out a smegmatotheke on her right hand and an aryballos in her left hand. A purple cord wound around her hair three times holds it in a coil at the back of her head; she wears a sleeveless chiton with long fold from the shoulders, ungirded. The flesh is only slightly whitened.

On a dull pink chair a woman sits in profile, holding out a taenia in both hands. She wears an outline chiton with large sleeves, and over her knees is a black himation with purple fold-lines; a wide purple taenia holds her hair up at the back of her head. Behind her hangs a sakkos drawn in outline.

The peculiar stiffness of these slender, thin figures, characteristic as it is of most lekythoi in this group, continues to be noticeable in one

series of lekythoi under Group C (Class V, series **e**); and this line of connection deserves mention at this point because one of the marks of that series is the wide taenia with serial black marks, like the taenia held by this seated woman. The smegmatotheke decorated with fine hatchings, such as the standing woman carries, is also found in that series.

9. **Athens, Nat. Mus. 1987. Cv. 1645.** Eretria.. H. 0.32 m. *Jour. Hell. Stud.* 1896, p. 172.

Palmettes and maeander typical. Brown with black details, and black with purple details, are used for garments, etc.

By a chair with brown cushion stands a woman holding out both hands. She wears a black chiton with purple fold-lines, and a brown himation with black fold-lines. Before her is a kalathos in black with purple details.

At the right, facing the first woman, stands a second, holding out a black smegmatotheke. Her hair is in curls down to the shoulders; she wears a sleeveless outline chiton with fold from girdle, and apparently an overfold from the shoulder.

On these last two vases the chair is no longer black, but it is painted with a thick dull color varying from brown to a slightly pinkish shade, which may have been made from the purple that was applied on black. It continues to be used for chairs and some accessories in this group, and rarely on vases of Group C.

10. **Athens, Nat. Mus. 2032, Cv. 1633.** H. 0.25 m. **Plate V, 2.**

Palmettes and maeander typical. White and magenta are used for garments, black for accessories. The preliminary sketch includes fold-lines which were not added in color.

At the left a woman stands in partial profile holding out both hands as if with a taenia. She wears a sleeveless chiton drawn in outline, with fold from the shoulder, ungirded; her hair is in a round knot, a little up from the neck.

At the right a woman in partial profile faces the first woman and holds out a black fruit in her right hand. Her hair is arranged like that of her companion, but it is covered with a cloth; a few locks stray out in front of the ear. She wears a chiton with large sleeves, drawn in outline; and a white himation (folds in thin glaze, a wide magenta stripe near the middle and along the lower edge) is draped around the body, and held at the hip by the right hand. Between the figures a black bird seems to stand on the wall with his head down.

Of these two figures the one at the left is hastily drawn, and repeats a type which is very characteristic of the present series. The small head with low crown is more marked than usual, and the pose is stiff; while the round knot of hair resembles that on no. 2 of this series. Although the right-hand woman stands squarely on both feet and the drawing is not free, still the figure is executed with considerable care, and it

shows some slight attempt at originality. The delicate profile of the face and the treatment of the eye call to mind that series of lekythoi under Class C which has been mentioned in connection with no. 8. The himation is handled in a manner that is not specially graceful, but it does not follow any lekythos type. On the other hand, the lines of the chiton about the breast follow very closely the type of this series; it is farther noticeable that only one breast is indicated, just as if the figure were in full profile. This is the same trait which was noted in some of the later vases in Class II, and is probably due to old tradition, a tradition which persisted even when the method of treatment had otherwise changed. Finally a sort of originality on the part of our artist is evidenced by the bird. The conventional accessories are omitted, and in their stead a bird is perched in an almost impossible attitude on a projection of the wall. The difference in technique between the two standing figures extends even to the character of the lines in which the figures are drawn, and it would hardly be rash to suggest that they came from different hands.

11. **Berlin, Inven. 3175.** Athens. H. 0.343 m.; Cir. 0.368 m. *Jour. Arch. Inst.* 1891, *Arch. Anz.* S. 118, 14. (Fig. 37.)

Fig. 37 (no. 11).

The neck is slenderer and the body swells more than in other members of the series. Palmettes and maeander typical. Slip of a warm yellow tone. Black accessories, and applied purple for taenia. The preliminary sketch in the soft clay gives some details which are missing in the completed scene.

At the left stands a woman, her body only slightly out of profile, pouring from a phiale in her right hand and holding a sceptre erect in her left hand. Her hair is looped loosely over her ears, and bound to the back of the head, with ends free, by means of a broad purple taenia. She wears sleeve chiton and himation drawn in outline.

At the right a woman stands squarely on both feet, body *en face*, and faces her companion; she holds a black oinochoe in her lowered right hand, and holds up a torch in her left hand. She wears a sleeveless chiton with deep fold from girdle, and an overfold from the shoulder. Her hair is in a knot, held up by a broad purple taenia.

To judge from the preliminary sketch the painter has made a curious mistake in the right arm of the figure at the left, so that the elbow is not covered by the sleeve as was originally intended. In this instance the two stiff figures of the gynaikeion, which constituted the repertoire of our artist, receive the attributes of the libation scene that is so common on the red-figured vases of the period. On a vase of the following series (3, no. 29, Athens, Nat. Mus. 1754) the same transformation is more successfully carried out, and the figures seem to be Demeter and Kore. On the present vase it is only clear that the schema of mistress and servant is preserved, while at the same time the sceptre of a goddess is given to the mistress and the torch (of Artemis or Kore?) is given to the servant. The small firm chin and long nose give an odd, prim expression to the faces, perhaps not intended by the artist. It is unusual to find the old style of doing up the hair (figure at the left) on a vase of this series; on the other hand, the elongated eyes are typical of these lekythoi.

11a. Athens, Nat. Mus. Inv. 12771. Eretria. H. 0.39 m. Ἐφ. Ἀρχ. 1905, σ. 37, Πίν. 1.

Palmettes with lotus buds typical. The unbroken maeander runs all around the top of the vase. Slip cream-colored; two purple lines on the upper edge of the black glaze below the slip. Light red and black with applied purple lines for garment and bird. Solid black and white for accessories. Preliminary sketch with a dull point.

At the left a woman stands in full profile, looking down at her child and steadying him with her extended arms. She wears a light red chiton (black fold-lines) girded over an overfold from the shoulder. She wears ear-rings, and her hair is held by a purple cord wound around the head four times and tied around the coil at the back of her head.

Before her stands a little maid in full front view, carrying a small child "pickaback." Her hair is cut so that it does not reach the shoulders; she wears a scant black chiton girded with a purple girdle (no overfold). The child looks up toward its mother.

At the extreme left is a black column on a square white base, with a white Doric capital. Above the maid hang two black oinochoai, and at her right a black raven (purple details) stands on the ground. At the right is the two-line inscription ΑΛΚΙΜΑΧΟΣ ΚΑΛΟΣ.

On the present vase, which was found in the excavations of 1900–1901, the two figures of mistress and maid are more sharply distinguished than on most of these lekythoi. The mistress is a well-poised figure, standing squarely on both feet and only inclining her head toward the child. The pose, the lines of the garment, the ear-ring, and the profile are very like what is seen on the following vase from Gela (no. 12). This type of garment, which does not continue for any long time on white lekythoi, is also found on the Dromippos vase in

Berlin,[1] and on some of the Hygiainon lekythoi of Class V. Her lower lip and chin, as well as the arrangement of her hair, recall earlier tradition, while the careful treatment of the eye is rather in line with the better vases of Class V. The gesture of the two extended hands is here given a decidedly original meaning; the smile of the mother, also, as she plays with her child is a striking mark of the individuality of the painter. The expression of feeling or emotion in the face, rare on any Greek vase, is almost unknown on white lekythoi.

In regard to the little maid and her interesting burden there is little or nothing to add to Mr. McMahon's discussion in the Ἐφημερίς. The full front view of the face is rarely attempted, either on black-figured or on red-figured ware, except when the artist desires to secure some unusual and striking expression on the face. Here, however, the painter has yielded to the exigency of the situation in that he desires to make the " pickaback " scene as realistic as possible, for it would be manifestly unnatural for the person carrying a child in this manner to turn the head to one side. The child is rudely drawn, a nude figure, and all painted white, though it seems to be a boy. He leans over toward his mother as though he expected her to take him from the maid; but she seems to be simply steadying him or caressing him. (Ἐφ. Ἀρχ. 42–43.) It is further pointed out by McMahon that just this scene is represented in art but not on vases, though not infrequently red-figured vases and even white lekythoi picture a child brought to its mother. Perhaps this variation of the gynaikeion scene was devised by a painter who was accustomed to make the small pitchers on which scenes of child life are more common than on any other type of red-figured ware.[2]

The delicate oinochoai hanging in the field are found commonly on lekythoi of the third series in the present class,[3] and on the so-called Hygiainon lekythoi of Class V. The raven is also found on one of the " Diphilos " lekythoi,[4] as on several lekythoi of Group A. A heron or a duck takes its place when a bird appears on later lekythoi. While a column in the field occurs on other lekythoi of the present class,[5] this Doric column is of a different type. I am inclined to accept McMahon's suggestion that the high base signifies a raised portico; it is possible that the black shaft is intended to be of wood, while the

[1] Berlin, Furtw. 2443, Series 3, no. 7.

[2] *E.g.* Klein, *Lieblingsinschriften*, S. 136, Fig. 36; on lekythoi the nearest parallel is Berlin, Furtw. 2443, series 3, no. 7.

[3] Series 3, nos. 9, 11, 12, 15, 16.

[4] *Ibid.* no. 11; cp. Class III, no. 11.

[5] Pillar, Series 1, nos. 2, 3; Ionic column, series 2, no. 5; series 3, no. 22.

step and capital were of marble, but it seems more likely that the painter is simply trying to vary the older black column by introducing some white members.

The name Alkimachos is found on seven other vases, one of them a white lekythos of Class V.[1] So far as one can judge from the publication of this last lekythos with the inscription "Axiopeithes son of Alkimachos," it has much in common with the one under discussion in spite of the difference of technique, and belongs somewhat before the middle of the fifth century. The inscription on a red-figured vase in Paris [2] gives both names together with the kalos added; this fact may suggest that Axiopeithes had a son of the same name, a brother of Alkimachos, in which case the name Axiopeithes on a vase about contemporaneous with the one under discussion need cause no surprise.

12. **Brussels, Coll. Somzée.** Gela. H. 0.35 m. Burlington Fine Arts Club Exhibition, 1888, *Catalogue*, p. 29, no. 51; *Jour. Hell. Stud.* 1896, p. 170, n. 18; Klein, *Lieblingsinschriften*, S. 153, 4. Furtwängler, *Sammlung Somzée*, Taf. xxxix.

Palmettes and maeander typical. Slip cream-colored. Blue, red, black with purple fold-lines, for garments. White for lyre and sakkoi as well as for the flesh.

At the left stands a woman in full profile playing the double flute. She wears a sleeveless chiton, girded over an overfold from the shoulder; the upper part is said to be light blue, the lower red. Ends of the hair protrude from a white sakkos, decorated with crosses in glaze.

At the right a woman (body and feet *en face*) turns her head toward her companion; in her left hand she carries a lyre seen in profile, and in her right lowered hand the plektron. She wears the same garment as her companion except that it is colored black with purple fold-lines. Her head-cloth has no ornament, but she wears ear-rings. Between the two women is the inscription ΚΑΛΟΣ ΑΚΕΣΤΟΡΙΔΕΣ.

The unusual name of the inscription, and the peculiar manner in which it is put on, are both paralleled on a Nolan amphora in London; [3] on this amphora the drawing is less free than on the lekythos, and the *lambda* and *sigma* are of the older forms. At the same time the occurrence of the name written in the same manner, and for export to the same place, suggests that no long interval separated the two vases; and farther, it might suggest that this lekythos was a product of some shop where red-figured ware for the export trade was ordinarily made. This last supposition may explain the great care exercised in painting this lekythos, and also why such anomalies as the lyre in profile, or indeed the flute player, occur on an outline lekythos. The flute

[1] Klein, *Lieblingsinschriften*, S. 165 f.; Class V, 32.
[2] *Ibid. l. c.* S. 165, 4. [3] Brit. Mus., E 297.

player is no uncommon figure on red-figured ware from the time of Brygos on, but it does not find a place on other outline lekythoi.

It is instructive to compare this vase with two other lekythoi. On a specimen of the next group (Oxford, Ashm. 266, Class V, no. 33) two women are playing the lyre. The three-line inscription giving the father's name and the somewhat stiff drawing ally that vase with members of the present group; the garments also are treated in the same manner. But in spite of a certain stiffness, and although the figures on that vase are not drawn with the same attention to detail as on this one, the greater freedom of the Oxford vase is evident at a glance. Our lekythos is much more nearly allied in spirit to a fragment at Bonn,[1] on which the same three-line inscription appears. In spite of the greatest care in the drawing, the figure on this interesting fragment shows all the stiffness which marks the vases of Group B. Such details as the flat top of the head, the insignificant upper lip and weak chin, the manner in which the loose ends of hair are given, the lines of the upper eyelid and the eyelashes, correspond closely in the two vases. Both these vases illustrate the power of the fixed types over the manufacturer of the vases of this series. The seated woman of the Bonn fragment has slipped down a little lower in her chair than the other seated women which have been examined, and details are painted with extreme care; she still remains the woman in full profile with feet flat on the ground,[2] with the typical treatment of garments, and seated on a brown chair, — the same woman with whom we are already familiar. So the two standing figures on this lekythos from Gela, the woman in full profile standing squarely on both feet, and the woman with body and feet *en face*, both clothed in sleeveless chiton with overfold, these are regular types of this series. It is only in the treatment of the face and the objects held in the hands that the artist goes oustide the types, and here he shows unusual boldness and skill. The close adherence to types should prevent the assignment of this lekythos to a date really later than the rest of the series; and the peculiarities of the scene may best be explained by the fact that it is an experiment, probably by an artist accustomed to work in the red-figured technique. The preliminary sketch laying down the main lines of the scene would then come from the usual hands, and would prescribe just those limits to the painter which we find that he has observed.

[1] Published in *Jour. Hell. Stud.* 1896, pl. iv; series 3, no. 6.

[2] The entire absence of any arch to the foot is the more noticeable, since on black-figured ware a decided arch is often represented.

13. Oxford, Ashm. Mus. 267, *Cat.* pl. xxi. Gela. H. 0.35 m. Klein, *Lieblingsinschriften,* S. 148, 2.

Palmettes and maeander typical. The glaze lines of the outline are partly black, partly yellow, as on some other lekythoi found in Sicily.[1] Solid black is used for one garment. Below the scene are two purple lines on the black. Partially restored (?).

At the left a youth stands in full profile, grasping two spears in his left hand, while his right rests on his hip under the garment. He wears a fillet and a short mantle which is wrapped closely round him, and covers even his left hand.

At the right a woman approaches rapidly and stretches out both hands toward his face. She wears a sleeveless chiton, drawn in outline, and a stiff, black overgarment which reaches a little below the waist. Her hair is in a round knot at the back of her head. Inscription ΚΑΛΟΣ ΤΙΜΟΚΡΑΤΕΣ.

The inscription on this vase, as on the previous one, is written in the peculiar T-shaped manner which characterizes the vases exported to Gela. It resembles the other members of this series in that both figures are in full profile, and while one of the figures is advancing, the drawing is awkwardly executed; in fact, the legs are handled as would be the case if the artist were working with a preliminary sketch in which it was intended that the second figure should also be standing still. The gesture of the extended hands goes naturally with the profile attitude, and is only slightly modified from the gesture of the woman holding out a wreath or taenia. The woman's round knot of hair is rather a mark of this series, and the profiles are of the usual type, though more carefully drawn than on some of the vases found on Greek soil. The scene is much like that on No. 29 of series 1, *i.e.* it is a woman bidding farewell to her son or some member of her family, and the action no doubt is conceived as taking place in the house, if not in the gynaikeion. The most striking peculiarity of the vase is the overgarment of the woman; this may be paralleled on outline lekythoi of two or three decades later, and perhaps the left-hand figure of the preceding vase should be thought of as wearing the same garment, only that in this instance it is held by the girdle.

14. Athens, Nat. Mus. 1929. Cv. 1642. Eretria. H. 0.313 m. *Ath. Mitth.* XV, 57, no. 15.

Palmettes and maeander typical. Black, brown, and white accessories; one garment is black with purple fold-lines.

Two women bend over a basket containing taeniae, wreaths, etc., which stands on a brown table. The woman at the left stands in profile, and has just taken up a large white taenia. She wears a sleeve chiton with stiff fold-lines in thin glaze, and over this

[1] See p. 129, Class IV, 1, no. 15.

a himation, black with purple fold-lines, which leaves the right arm uncovered. The hair is in a mass at the back of her head. She has ear-rings and bracelets.

At the right a shorter woman stands in profile bending over the basket from which she has taken a white alabastron and a black lekythos. She wears a sleeveless chiton ungirded, with fold-lines in thin glaze. Her hair is looped over her ears and falls in a long coil or braid tied at the bottom with a purple cord; about her head is a wide purple taenia. Diagonally across the field is the inscription ΚΑΛΟΣ ΗΟΡΑΙΣ.

Except for the unusual treatment of the hair on the second woman, a style which is characteristic of the following series, both these figures reproduce the types now familiar. The scene representing a woman on her way to visit a grave has already been found three times;[1] here the thought of that scene is adapted to the place represented by most of the lekythoi in this series, namely the gynaikeion, and the result is the preparation to go to the grave. Perhaps this phase of the scene naturally precedes the other phase in which the woman has actually started on her mission, but apparently it is not historically first; rather it is an adaptation of the visit to the grave so that it may become a house scene.

15. **Palermo.** Sicily. H. 0.36 m.

On the shoulder typical palmettes with lotus buds. The slip is quite brown. The maeander above is broken by horizontal crosses. Drawn in medium lines of brown glaze. Two shades of reddish brown, and black with added purple lines, are used for garments, etc.

At the left stands a woman in profile, who bends forward and holds up in both hands a round white fillet.

Facing her stands in profile a shorter woman, holding up a flower or fruit in each hand. Both wear dark brown sleeve chitons marked with darker parallel lines; over this is a black himation with purple fold-lines. The hair is held by a purple fillet in a small knot at the back of the head.

Between the two is a dark brown table from which hang black taeniae, and on it a light brown basket containing wreaths.

The scene on this vase found in Sicily is the same as that on no. 14, though here the idea is not quite so consistently carried out. The black taeniae are all that suggest the preparation to go to the grave, otherwise the scene is purely domestic in character. And while on the previous vase the figures of mistress and servant are somewhat carefully differentiated, here the difference in size alone distinguishes the mistress at the left.

The distinguishing mark of these fifteen lekythoi is the treatment of the shoulder in the red-figured manner. On most of the earlier red-

[1] Class III, no. 22; Class IV, series 1, nos. 20, 21.

figured lekythoi the palemettes are drawn in black on the red shoulder; the red-figured shoulder is found only on a comparatively small group dating from about the middle of the fifth century, and on almost all these the shoulder ornament consists of the egg-pattern next the neck, and three palmettes with two lotus buds. After this date lekythoi in the red-figured style are not common. The small series of outline lekythoi which we are considering is very closely connected with the red-figured lekythoi having the same shoulder ornament, while after this time the outline technique pursues more and more its own independent course.

In the case of the lekythoi of this series the mouth is usually trumpet-shaped, flaring at the upper edge, as in series 1; the foot is of the type which later becomes typical, a red disk with a groove at the upper edge; a slight swelling of the body from the shoulder down is more common than in other classes. The egg-pattern on the shoulder next the neck and the pattern of palmettes with lotus flowers are reproduced directly from red-figured lekythoi;[1] this pattern of palmettes was tried as an experiment on the later white shoulder and soon discarded, while the egg ornament appears on all the more careful later lekythoi. The uniformity in the maeander over the main scene, which is ordinarily unbroken, simple, and often drawn in detached strokes, can hardly be accidental; it may indicate that the preparation of the vase, including the preliminary sketch and the ornamentation, was differentiated from the final drawing of the main scene, and consequently less attention was paid to variety in the preliminary steps. The two purple lines on the black below the scene occur on no. 7, the only one which deviates from the regular scheme of ornamentation, and on nos. 3, 6, and 13. This is the last appearance of these lines, and it marks the final emancipation of outline lekythoi from the influences which were at work in Classes I and II.

In the main scene there is some variety in the use of color; white with fold-lines in glaze, brown with dark fold-lines, magenta for a stripe, occur several times; the predominating color, for the himation, however, is black with fold-lines in purple, while the chiton is usually drawn in outline. This variation on the silhouette method continues occasionally in Group C and then disappears. On nos. 1–7 the scene consists of but a single figure and the figures chosen do not deviate much from the types of Group A; the deviations are rather matters of detail, while the general type continues the same. Numbers

[1] Klein, *Lieblingsinschriften*, S. 156, Fig. 40 (cp. Fig. 31).

8–15 have two figures, and the scene is always laid in the home. Even the ephebos scene, the libation scene, and the grave scene are so modified as to show that they are located in the women's apartments of the house. In these scenes both figures stand squarely on both feet; either both are in profile, or one is in full profile and the other is *en face* (feet and body), turning only the head to look at the first; while there is considerable variety in the garments, one figure commonly has sleeve chiton and himation, and the second a sleeveless chiton. Often the contrast in the hair and in the attitude might indicate that the second figure was an attendant slave. The preliminary sketch did not notice this difference of the figures, and more elaborate garments were suggested for the woman with the sleeveless chiton. The figures themselves are tall, slender, and stiff, even reaching quite up to the maeander which bounds the scene at the top. The common gesture for one figure is the extending of both arms, with a wreath, or a taenia, or without any object which can now be detected; it is this gesture which receives a different meaning on no. 13. The other figure, usually the attendant, holds out an alabastron, a fruit, or a smegmatotheke. There is a noticeable variety in the treatment of the hair of women; the style of several decades before appears on no. 11; on no. 14 the attendant has the hair down in a manner common on the lekythoi of series 3; the ordinary methods of holding the hair by a cord wound around several times or supporting it by a cloth passed under the coil at the back of the head are found; and finally there occurs several times a peculiar round knot a little up from the neck. Some accessories occur in the field, notably on nos. 2 and 3, and a chair or a kalathos comes in more than once; but there is not the same desire for objects to break up the monotony of the blank field, apart from any meaning they may have, which may be remarked in series 1 and series 3.

Six lekythoi of this series have inscriptions, and the variety in the letters on vases made at about the same time illustrates the unfixed state of the alphabet as learned by the vase painter. Two of these inscriptions, by the manner in which they are put on as well as by the name which occurs on one of them, connect these outline lekythoi with the red-figured ware which was exported to Gela. The character of the inscriptions would favor a date of about 460 B.C., a date arrived at both on grounds of general style, and on the basis of the names which appear on lekythoi of Group B. Comparing this series with series 1, we may say that other elements beside the red shoulder indicate a slightly earlier date for that series, while the two series almost certainly overlap.

Series 3. Lekythoi of Class IV with black palmettes on a white shoulder.

On this series the typical shoulder ornament consists of three palmettes on a white shoulder; usually the alternate leaves of the palmettes are in a thin red which easily fades; on several there are also the two lotus buds as on vases of the last series.

1. **Cambridge, Fitz. Mus. 138.** Athens. H. 0.215 m.

The neck is not separated from the shoulder, and both are covered with the yellowish slip; on the shoulder are two concentric rows of bars. Above the scene the maeander is separated in sets of two by horizontal crosses. Five incised lines in the black below the scene. Pink (brown details) is used for garment.

On either side of the scene are two large palmettes with scrolls. Before a chair a woman stands in full profile facing the right, and holds out a large box in both hands. She wears a sleeve chiton drawn in outline, and a pink himation; her hair is fastened together in a long knot extending back from her head.

In shape, size, and general ornamentation, as well as in the large palmettes flanking the scene, this vase continues the style of Class III a; and it is the last appearance of these palmettes. At the same time it has all the characteristics of Group B, even to the scene of a woman standing by a chair, and the dull pink paint which is used for the himation. The later numbers of Class III continue even after the vases in the technique of Group B, so that it is not strange that a vase made for that decoration should receive a scene in the style of the present group. What seems to be a double knot of hair may be a rude representation of that early treatment when the hair was looped up and bound against the back of the head, leaving the ends free.

2. **Athens, Nat. Mus. 1847 (Coll. 399), Cv. 1634.** H. 0.247 m.; Cir. 0.255. *Ath. Mitth.* XV, 52, no. 8. (Fig. 38.)

Fig. 38 (no. 2).

On the shoulder a row of short bars, and then a series of five palmettes. Maeander simple. The foot is a simple disk. Black and white for accessories; magenta for garment.

A woman is seated in full profile on a black chair, facing the right, and holds up in both hands a wreath of lilies. She wears a sleeve chiton drawn in outline, and over her knees is a bright magenta himation; the hair is looped over the ears and held in a knot at the back by a broad white taenia. Behind her in the field is a large ornamental scroll, and over it hangs a black oinochoe; at the right a white taenia is draped on the wall.

This scroll in the field is of the same type as that on a lekythos of series 1 (no. 10, Athens, Nat. Mus. 1921); it continues an ornament which appeared rarely on both careful and careless vases of Group A, nor is it at all limited to outline lekythoi. This vase is quite typical of the earlier members of Group B, and the only noticeable feature is the care which the artist has lavished on the lilies of the wreath which the woman is holding; elsewhere he is following a beaten track, and in his effort to add a touch of originality he introduces into the scene a strange lack of proportion.

3. **Chicago, Art Institute.** Col. von Branteghem. Froehner, 178. Klein, *Lieblingsinschriften*, S. 132, 6, Fig. 35.

Maeander broken by horizontal crosses. White is used for accessories, and red for garment.

A woman stands in front of a chair, closely draped in her mantle. She wears a chiton drawn in outline, and a red himation. On the ground is a kalathos, and a taenia is draped above. Inscription, ΕΥΑΙΩΝ ΚΑΛΟΣ.

It is instructive to compare this lekythos with a pelike in the British Museum [1] which has the same inscription. The figures show much of the same stiffness in attitude and gesture which characterizes the lekythoi of this group; and the painter of that vase uses freely the white paint which marks this Group B, and the purple on a black ground which is quite common on these lekythoi. The letters of the inscription show some forms older than those which appear on the lekythos, but both lekythos and pelike belong to the middle of the fifth century B.C.

3a. With this lekythos should be compared another on which the same inscription occurs; according to Klein's description [2] a woman wearing a red mantle stands before an altar with flame; in her left hand she holds a sceptre, in her right a phiale from which she pours a libation on the altar. The red mantle repeats the technique of the von Branteghem lekythos; otherwise the scene is adapted from one familiar in Class III, only that the woman has the sceptre of a queen.

4. **Naples, Coll. S. Angelo 122.** H. 0.35 m. (Fig. 39.)

On the shoulder three palmettes with two lotus buds. The maeander is broken by oblique crosses of the later type, and runs well back on the vase. In the thick, yellow slip are traces of the preliminary sketch with a dull point. Drawn in coarse lines of light brown glaze. The hair of the old man and the helmet of the warrior are in enamel-white, and the warrior's mantle was bright red.

[1] Brit. Mus. E 379, Gerhard, *Aus. Vasen*. Taf. 150. For other vases with the same inscription see Klein's list.

[2] *Lieblingsinschriften*, S. 132, 7.

At the left a bearded man with white hair stands stiffly in profile, his right hand supported on a high staff. He wears a mantle which reaches just below the knees, and about his hair is a fillet.

Facing him stands in profile a bearded man in similar mantle, his right hand grasping a spear. The high helmet (cheek pieces raised) on his head breaks the maeander pattern, but is crossed by the lines below it; against his knees rests a shield.

FIG. 39 (no. 4).

The drawing is rather hasty, especially the long eyes viewed from the front. On no. 29 of series 1 the shield rests against the spear, and the warrior is not bearded; this painter is more literal in that he does not make the spear serve as a support. The old scene representing the departure of a warrior from his wife is still found on lekythoi of the following class (*e.g.* Class V, no. 1); the departure of a warrior from his father is less common, though it occurs both on red-figured vases and on grave stelai.

4a. New York, Metr. Mus. Inv. 06, 1021, 134. *Canessa Sale Catalogue*, 67. H. 0.375 m.

On the shoulder egg-pattern and three palmettes (five red and four black leaves each) and two lotus buds. The maeander is unbroken. There are traces of a preliminary sketch with a dull point. The scene is drawn in lines of thin yellow glaze, and the garment folds are indicated by close parallel lines of the same character, but the outlines of the man's face, hands, and feet are drawn in fine lines of black glaze. A broad pink line is added to one garment, and a similar line with white relief dots is used to ornament the shield.

At the left a bearded man stands in partial profile, carrying a Corinthian helmet in his lowered right hand and holding a spear erect in his left hand; against his knee rests a shield. He wears a short sleeveless chiton, girded; the folds are carefully indicated by close parallel lines.

At the right a woman stands *en face* looking toward the man. In her lowered left hand is a pitcher, and in her right hand she holds up a white phiale. She wears an open Doric chiton ungirded, with a long overfold from the shoulder; her hair projects from the back of her head in a loose knot bound in place by a pink taenia.

The shoulder ornament and the shield on the ground recall the vase just described (no. 4). Perhaps the most interesting feature of this lekythos is the use of two kinds of glaze lines for the drawing; the same thing has been noted on several lekythoi of the present class which were found in Sicily (B IV, 1, nos. 15 and 29, B IV, 3, 17) and probably is an experiment made by some shop which worked for the export trade to Sicily. The libation scene on vases representing the departure of a warrior from his wife or daughter is a red-figured scene which more than once is repeated on white lekythoi of this period.

5. Athens, Nat. Mus. 1846, Cv. 1639. H. to shoulder 0.195 m. *Ath. Mitth.* XV, 47, no. 2.

On the shoulder three palmettes with four black leaves each (the red leaves have faded) and two lotus buds; maeander unbroken. Black and brown for accessories; black with purple detail for garment.

At the left a woman stands in partial profile by a stool (legs black, seat brown). She wears an outline chiton with fold from girdle and overfold from shoulder; a purple cord wound around three times binds her hair at the back of her head. Eye long and narrow. Her right hand is under her garment; she is holding up some object in her left hand.

At the right a smaller woman stands holding out a taenia in both hands. She wears a sleeveless chiton with fold from girdle, black with purple fold-lines.

6. Bonn. From Athens. Original height nearly .40 m. *Jour. Hell. Stud.* 1896, pl. iv. Klein, *Lieblingsinschriften* S. 157, 15.

In fragments, shoulder and neck missing. Below the scene is a maeander broken by horizontal crosses. Chair brown, black details; garments vermilion and light brown, the fold-lines in a darker shade of the same.

At the left a seated woman in full profile holds out in both hands a necklace. She wears vermilion sleeve chiton, and light-brown himation draped closely about her; the hair is confined by a white sakkos ornamented in glaze, but it sticks out from the back of the cloth and falls around the face in very fine lines of thin glaze; bracelets are on both arms. The eye is in profile, the upper lid and lashes being drawn in detail. The profile of the face is characteristic of this group, — delicate chin, small upper lip, almost retreating forehead, and low crown of the head.

Before her is the foot of a woman (?) standing *en face*.

Inscription,

ΓVAVKON
KΛΛOΣ
ΛEΛΓPO.

In an interesting discussion of the vases with this Glaukon inscription[1] Mr. Bosanquet calls attention to the fact that this lekythos, like the fine white kylikes, is a product of a workshop where red-figured ware was the usual product, and he compares it with other Glaukon vases to show that it is one of the later members of this series, perhaps dating from the period 465–460 B.C. This vase has already been cited as an example of the manner in which an artist of some skill followed the general lines of the stiff figures which are normal in this group. The only modification of the attitude is that the lady has slipped down a little in her chair, but great pains have been lavished on the hands and on the details of the face. Still the lines of head and profile remain about the same as on other specimens, so that no one would be tempted to assign a later date to the vase. The long fine hairs about the face, and the curious knot of hair projecting from the cloth are unique; it is possible that here even this conventional artist was copying from life.

7. **Berlin, Furtw. 2443.** Pikrodafni (Halimous). H. 0.368 m.; Cir. 0.36 m. *Ath. Mitth.* XV, 48, no. 3; *Jour. Hell. Stud.* 1896, pl. vii; *Arch. Zeit.* 1880, S. 137; Klein, *Lieblingsinschriften*, S. 159, 1.

On the shoulder egg-pattern and three palmettes with many leaves and dots between the palmettes. The maeander above is broken by horizontal crosses. Slip dull gray, apparently because it was exposed to fire, and that after the lekythos was broken. Solid black is used for accessories and garment, purple for details, brown for chair. The upper lid of the eye is drawn, and the pupil is indicated by a circle instead of a dot.

At the right a seated woman in full profile holds out both hands to receive her child. She wears chiton with large sleeves, drawn in outline, and a black himation with purple fold-lines is wrapped about her knees. Her hair is held at the back of the head by a broad purple taenia.

At the left an attendant in full profile stands holding out a naked child, painted white, which reaches out its left arm toward the mother. The attendant wears a sleeveless

[1] *Jour. Hell. Stud.* 1896, p. 167 f.

chiton girded over an overfold from the shoulder (drawn in outline); her hair is held by a cord wound around it several times, and there is a little knot over the forehead. In the field at the left hangs a sakkos, at the right is a mirror, and also a black oinochoe.

Inscription, ΔPOMIΓΓOS
KΛΛOS
ΔPOMOKΛEIΔO.

With this Berlin lekythos should be grouped the following, which are known to me only by description: —

7a. *Jour. Hell. Stud.* 1896, p. 171, Fig. 2. Fragment in the Völkerkunde Museum in Berlin; from tumulus in the Troad.

Beneath a maeander broken by horizontal crosses, a woman stands facing the left, and carries a smegmatotheke in her left hand. She wears a sleeve chiton drawn in outline, and a black himation (purple fold-lines). The last letters remain of an inscription which probably was the same as that on the lekythos from Pikrodafni.

7b. **Collection von Branteghem.** Froehner, *Cat.* no. 174. Klein, *Lieblingsinschriften*, S. 159, 2.

The description seems to indicate the same technique as the preceding vases. "Frau im rothen Mantel, vor einem Stuhle stehend, bringt einer zweiten in rothem und schwarzem Mantel einen Korb mit Kränzen und Tänien." Inscription as on no. 7.

The recurrence of the same inscription on vases of the present series, and that of an inscription not found on other classes of vases, confirms the impression that they are the product of relatively few hands; and it suggests farther that while the technique may have been used by the painters of red-figured ware, and while the materials used by the artist are for the most part the same as those used in the other techniques, still the manufacture of outline lekythoi was beginning to be a distinct branch of the potter's trade. The scene on the lekythos from Pikrodafni is particularly interesting in that it reproduces the subject of several grave reliefs.[1] It would seem that, although the makers of these lekythoi had almost no originality, they were not following lekythos types so far as the main theme was concerned. Perhaps even some of the stiffness of the drawing may have been due to stiff models in stone. The almost complete absence of carved grave reliefs from the earlier part of the fifth century makes it the more interesting that the themes of later reliefs should appear on these rather carelessly drawn lekythoi which date from just before the middle of this century. Finally the student of these lekythoi will not fail to no-

[1] Cp. for example the grave relief, *Jour. Hell. Stud.* 1884, pl. xxxix.

tice that the style of the drawing, particularly in the case of the left-hand figure on this lekythos, bears a striking resemblance to that on the so-called Hygiainon series of Group C.

8. Collection Tyszkiewicz. *Sale Catalogue* (1898), p. 14, no. 15. Eretria. H. 0.37m. *Jour. Hell. Stud.* 1896, p. 165, 7; Klein, *Lieblingsinschriften*, S. 160, 5.

On the shoulder red and black palmettes. Light brown for chair, black for garment.

At the left a seated woman holds out her arms toward the attendant opposite her. She wears chiton (drawn in outline?) and black himation; on her hair is a diadem.

Opposite her an attendant wearing only the chiton brings a box to her mistress. Behind her is a diphros. In the field hang a mirror, two vases (alabastra), and a taenia.

Inscription *stoichedon*, with letters spaced widely,

Δ I Φ I Λ O Σ
K A Λ O Σ O
M H Λ A N O Γ.

9. Athens, Nat. Mus. 1922, Cv. 1630. Eretria. H. 0.30 m. *Ath. Mitth.* XV, 52, no. 7; *Jour. Hell. Stud.* XVI, 165, no. 4 pl. v; Klein, *Lieblingsinschriften*, S. 159, 1.

On the shoulder palmettes of an intermediate type (*Jour. Hell. Stud.* XVI, p. 175, Fig. 3). Above the scene a simple maeander. Two shades of brown for box, white and black for accessories; black with purple fold-lines for garment.

At the left a woman in full profile stands squarely and holds out a large box in both hands. She wears a sleeveless chiton, girded over overfold from shoulder (drawn in outline, lines often wavy); her hair falls in a long coil or braid, the end of which is in a purple bag, and there is a purple ribbon about the head.

At the right a taller woman in full profile stands squarely facing the first, and holds out a white smegmatotheke in her right hand. She wears a sleeve chiton drawn in outline, and over it a black himation with purple fold-lines. Her hair is held close to the head by a purple cord which passes around it three times. At the left a black oinochoe hangs in the field. Inscription,

Δ I Φ I Λ O Σ
K A Λ O Σ O
M E Λ A N O Γ.

10. Athens, Nat. Mus. 1963, Cv. 1628. Eretria. H. 0.405 m. *Ath. Mitth.* l. c. no. 5; *Jour. Hell. Stud.* l. c. no. 5, pl. v; Klein, l. c. no. 2; *Δελτίον*, 1889, *σ*. 75, 3.

Shoulder palmettes like those on the last number. Above and below the scene is a maeander broken by oblique crosses, but not reversing. Air-hole in lower part of body. White is used for accessories; magenta, and black with purple fold-lines, for garments.

By a stool a woman in profile stands squarely, holding up a white smegmatotheke in her left hand, and an alabastron in her right hand. She wears a sleeve chiton drawn in outline, and a black himation with purple fold-lines; her hair is in a small knot at the back of her head. Before her is a stork with foot raised.

At the right a woman stands squarely, body and feet *en face*, looking at her companion: on her left arm she carries a three-handled basket containing red and white taeniae. She wears a sleeveless chiton girded over a long overfold from shoulder; it is a dull magenta red with glaze fold-lines; a cloth covers her hair. Inscription, Δ Ι Φ Ι Λ Ο Ϛ / Κ Α Λ Ο Ϛ / Μ Ε Λ Α Ν Ο Γ Ο.

11. Rome, Museo artistico industriale. Greece. H. 0.365 m. *Röm. Mitth.* XIII, S. 84, Taf. iv; Klein, l. c. S. 160, 3.

On the shoulder egg-pattern and palmettes. The slip is yellowish. The maeander above the scene is broken by oblique crosses, not reversing. Black with added purple lines and red are used for garments, and brown and black for accessories.

At the left a woman stands in profile holding out in both hands a large brown basket with one purple and one white taenia. She wears a sleeveless chiton once red, girded over a long overfold; her hair is held in a small knot by a purple cord wound several times around her head.

Opposite her is a woman *en face* holding some object down in her right hand. She wears a sleeve chiton and a long black himation (purple folds) beneath which her left arm is bent; her hair is arranged like her companion's. Behind her is a stool with white legs and brown seat.

Between the two is a crow on the ground; at the left hangs an oinochoe, at the right an oinochoe and a sakkos; in the middle is the inscription, Δ Ι Φ Ι Λ Ο Ϛ / Κ Α Λ Ο Ϛ / Μ Ε Λ Α Ν Ο Γ Ο.

12. Athens, Nat. Mus. 1923, Cv. 1629. Eretria. H. 0.36 m. Δελτίον, 1889, σ.76, 4; *Ath. Mitth.* l. c. no. 6; *Jour. Hell. Stud.* l. c. no. 6, pl. v; Klein, l. c. S. 160, 4.

Palmettes of the experimental type figure in *Jour. Hell. Stud.* l. c. p. 176. The maeander above the scene is broken by oblique crosses, but does not reverse. Brown for chair; black and white for accessories; black with purple fold-lines for garment. There is an air-hole in the lower part of the body.

At the left a woman in profile sits holding out both hands, on the right hand a white smegmatotheke. She wears sleeve chiton drawn in outline, and a black himation (purple fold-lines) is about her knees; her hair hangs in a braid or long coil.

At the right a woman in profile stands squarely, body and feet *en face*, looking at her companion; on her left arm she carries a basket of taeniae like that on no. 10. She wears a sleeveless chiton, with long overfold from shoulder ungirded. Her hair is arranged like that of the first woman. In the field at left hang a mirror and an oinochoe.

Inscription, Δ Ι Φ Ι Λ Ο Ϛ / Κ Α Λ Ο Ϛ / Μ Ε Λ Α Ν Ο Γ Ο.

This interesting series has been carefully discussed by Mr. Bosanquet in the article in the *Journal of Hellenic Studies* above referred to.

At least four of the series were found in Eretria, and the three preserved at Athens doubtless came from the same hand; that they were made at Athens and not in Eretria can hardly be doubted, for this Diphilos would hardly receive such tribute from an Eretrian. His name without the name of his father appears on an outline lekythos of Class C [1] and on a few red-figured vases; [2] Bosanquet also calls attention to the Olympian inscription [3] giving a decree of Elis that confers proxenia on a Diphilos, son of Melanopos of Athens. According to Thucydides (VII, 34) a Diphilos commanded a fleet in 414, and Laches, son of Melanopos, was commander in 427 (III, 86). The date of the inscription from Olympia cannot be given precisely. The dates given by Thucydides would harmonize well with the fame of the same person as a beautiful youth near the middle of the century.

The shoulder ornaments on these lekythoi are nearly, but not quite, of the type which became normal; the maeander, also, is broken by the oblique cross as in Group C, but it is not yet the later type of ornament with reversing maeander. No preliminary sketch is to be detected, as though the artist no longer felt the need of such a guide in reproducing figures of these simple types. The figures themselves stand stiffly on both legs, and are either in full profile or *en face* with the head in profile; the garments are of the usual two types which seem to have indicated mistress and maid; and on each vase one garment is treated in silhouette. The only trait which deserves special notice is the prevalence of a treatment of the hair which is all but limited to this group of vases. The attendants, and on one of these vases the mistress also, have the hair in a long coil or braid which hangs down the back, and is either tied with a ribbon or confined in a little bag at the bottom. On one of these four vases, no. 9, the garment of the attendant is drawn with a peculiar wavy line, a trait which has already been noticed in connection with no. 7 *supra*.

Three of these vases standing together on the museum shelves at Athens attract attention even from the casual observer by their careful drawing and finish combined with great rigidity of attitude and gesture. The grace of single lines and the freedom of the stork (or heron ?[4]) on no. 10 indicate that the painter felt bound by definite types in the figures

[1] *Infra*. C V, 44, Berlin, Inv. 3970, cp. Arch. Anz. 1898, p. 192, no. 9; *Jour. Hell. Stud.* 1899, p. 179, n. 1.

[2] Hartwig, *Meisterschalen*, pl. xxxiv–xxxv, 1, Brit. Mus. E 68, in the style of Brygos; *Ibid.* S. 320, A. 1, other red-figured vases from the second half of the fifth century B.C.; Pelike in the British Museum, E 389, in the "fine style."

[3] *Die Inschriften*, 30, cp. 797.

[4] Cp. *Comptes rendus*, Atlas, 1865, pl. iv, 3–4.

he reproduced. While the ornament of the lekythos was in a state of transition, and the painters were experimenting with the use of an additional line in the inscription, the scene itself was fixed within very narrow limits.

13. **London, Brit. Mus. D 50.** Athens. H. 14¼ in. Klein, *Lieblingsinschriften*, S. 161, 6; *Jour. Hell. Stud.* 1896, p. 165, pl. vi.

On the shoulder three black palmettes with scrolls; the maeander is of the type which becomes normal in Group C, *i.e.* broken by oblique crosses attached alternately to the upper and lower line between which the maeander reverses. Slip quite brown. Black and white are used for accessories; reddish brown with brown fold-lines is used for garments. Preliminary sketch in the soft clay.

At the left a woman stands in profile by a diphros with black legs and holds in both hands a large four-handled basket containing wreaths and taeniae. She wears sleeveless chiton with long overfold from shoulder (red with brown fold-lines). Her hair is held by a purple cord wound around it several times, and leaving a little knot over the forehead and a round knot at the back of the head.

On the right a woman in profile sits on a diphros and extends both hands to receive the basket. She wears a sleeve chiton, and a brownish red himation (brown fold-lines) is wrapped about her knees; her hair is all confined in a cloth. A mirror and a small oinochoe hang above her. Inscription, Λ Ι + / ϵ
Κ Α Λ Ο ϵ
ϵ Α Μ ι ο Υ

The Lichas inscription has been discussed above (p. 136 f.); the present vase with its three-line inscription is the most important of the five white lekythoi on which the inscription is found, and if it be dated before 462 B.C., the other three-line inscriptions can hardly be later than that date, for this vase shows traces of an effort to break loose from the traditions of the series. The maeander is of the later type, the palmettes show no traces of red leaves, and the lines of the garments are less stiff. In particular the standing figure, while both feet are flat on the ground, has the right leg bent; and although the figure is in full profile, both breasts of the woman are carefully indicated. The diphroi are drawn with care as if the artist drew these particulars from actual objects. The frame seems to be of bronze, and the lines on the horizontal bar are perhaps the leather thongs stretched across the frame to form the seat.

14. **Athens, Dealer's shop.** Found near the Peiraeus. H. 0.33 m. Klein, l. c., S. 161, 7.

Shoulder with three palmettes, from which the red leaves have faded. The maeander is broken with horizontal crosses. The slip is darkened as if by fire, a fire to which the lekythos was exposed after being broken.

At the left a woman stands in profile, holding out a box in both hands; her garment is in outline.

Before her a woman sits and holds out her hands as if to receive the box. In the field at the left hangs some object. Inscription, LI+AS KALOS.

15. **Boston, Rob. 448 (P. 6376).** Eretria. H. 0.307 m. Klein, l. c., S. 162, 9; *Mus. des. ant. de France*, VI, iii, p. 65, Fig. 2.

On the shoulder palmettes with black and red leaves; above the scene a maeander. Slip yellowish, quite smooth. Two shades of red are used for the garments, and black for accessories. There is a small hole near the bottom of the vase.

At the left a woman in profile stands holding out both hands in the gesture usual to this series except that the right hand is palm down. She wears a sleeveless chiton of bright red with dark red details. Hair in a knot at the back of her head, with hair ends added in thin glaze about the face.

Opposite her a woman stands *en face*, head to left, holding a toilet vase in each hand. She wears a sleeve chiton drawn in outline, ornamented with close parallel lines in red, and a dark red himation. At the left a sakkos hangs in the field, at the right a small black oinochoe. Between them the inscription, Λ I + A ⟨ / K A Λ O ⟨

The use of color on this vase is unique and does not occur again in the present group; it is quite characteristic of one series of vases in Group C. The general type of the figures, however, corresponds with the present series, except for the gesture of the right hand of the figure at the left; this woman was drawn to hold a taenia in her hands, and it may have been drawn in a color that has entirely faded, although a glaze outline is almost always used for such accessories. The profiles also have the firmly set lips and delicate chin which belong with this class. The vase is one of the latest in the present series and hardly antedates vases with the same use of color in Group C.

16. **Paris, Louvre Lec.** Eretria. H. 0.31 m. *Jour. Hell. Stud.* 1896, p. 175 f.

Shoulder pattern as on no. 9 *supra*, with black and dull pink leaves. Maeander with oblique cross, reversing. Black, white, brown, and dull pink are used for accessories; black with purple fold-lines and dull pink for garments.

On a brown chair a woman in profile sits holding in her right hand a white smegmatotheke, in her left hand a white alabastron. She wears a sleeve chiton (drawn in outline, fold-lines added), and over her knees is a himation, black with purple fold-lines. Her hair is in a coil at the back of the head, and she wears ear-rings.

Opposite her stands a woman in profile holding out in both hands a large flat basket with white handles from which hang purplish taeniae, and on which are wreaths drawn in glaze. She wears a sleeveless chiton girded over an overfold from the shoulder (purplish, with darker fold-lines); her hair is in a sakkos of the same color. In the field at the left hang a pink cloth and a black oinochoe; at the right a brown oinochoe hangs over a stool with black legs.

From a technical standpoint this lekythos is interesting in that the purple color which was originally used by the manufacturer of black-figured ware is here modified to produce two or three different effects. Apparently the purplish brown used to represent the woodwork of a chair is obtained from the purple by adding some pigments with heavy body, and the thin purple of one garment on the present vase seems to have the same coloring matter as the earlier thick purple. The presence of both stool and chair, together with a variety of objects on the walls, is an example of the occasional effort of the painter to give a fuller setting to these simple scenes. Within the stiff framework which marks the present series there is some freedom in the drawing; for instance, the eyes on this vase are of the type which is normal in the following groups.

Mr. Bosanquet describes [1] a vase which is no doubt the same as the one now under consideration, although the inscription "Hygiainon kalos" is not mentioned in my notes. This name comes up for discussion in connection with one series of vases under Group C, and its presence here is another of those links which show that no considerable period of time separates the two groups.

17. **Syracuse 2288.** H. to shoulder, 0.26 m.

Neck missing. On the shoulder three palmettes with lotus buds; the palmettes have four black leaves, between which were probably five red leaves. The maeander is broken by two types of horizontal crosses. The preliminary sketch with a dull point can be detected. A broad line of thin glaze is used for the youth's garment and hair and a finer line of the same for the face, arms, and feet of the woman; the man's face, arms, and legs are in fine lines of black glaze. The woman's chiton is solid black.

At the left stands a woman in profile holding up a taenia in both hands. She wears a sleeve chiton undergirded; her hair is held in a large coil by a purple cord wound three times around the head.

Opposite her an ephebos stands *en face*, both hands down, his right holding a spear. He wears a short chlamys and petasos.

The shoulder ornament appears again in this form in the first series under Class V; the woman, however, with her delicate hands and slightly bowed head recalls rather series d of Class V, even though the drawing is a little stiffer here. The use of black glaze lines and broader yellow glaze lines on the same vase has already been noted on lekythoi of Class III found in Sicily, and on nos. 15 and 29 of series 1 in the present class.[2] The extreme stiffness of the right-hand figure may indicate even that it was drawn by a different hand from the woman.

[1] *Jour. Hell. Stud.* 1896, p. 175; Klein, *Lieblingsinschriften*, p. 168, 4. [2] See p. 129.

18. Syracuse, 22879. Camarina. H. 0.28 m.

On the shoulder palmettes with lotus buds. The maeander is unbroken. Traces of a preliminary sketch with a dull point. Drawn in coarse yellow lines of glaze; black and brown are used for accessories.

At the left by a stool a woman stands in profile holding an egg or fruit in her left hand, an alabastron in her right hand. She wears a sleeve chiton with long overfold ungirded; her hair hangs in a low knot at the back of the head.

Opposite her stands a woman *en face*, carrying a white taenia and a wreath in her hands. She wears a Doric chiton ungirded; her hair is in a sakkos.

19. Athens, Private Collection. H. 0.316 m. (Fig. 40.)

On the shoulder a row of short bars, then three palmettes (black and vermilion leaves) without the usual scrolls. Above the scene the maeander is in groups of three, separated by horizontal crosses. Slip quite brown. Enamel-white for female flesh only. Black for garment border and ornament on box. The preliminary sketch shows the folds of the woman's garment. No color is used.

Fig. 40 (no. 19).

At the left a bearded man in profile stands leaning on a stick in his extended right hand; the left knee is slightly bent. A himation with black border is draped about the body, and under it the left hand seems to rest on the hip. Small curls are added on the edge of the hair.

At the right a woman stands, body and feet *en face*, looking at the man. On her left arm she carries a large box, and her right hand is slightly raised toward her companion. She wears sleeve chiton and himation, the folds of which were never added; her hair is looped over the ear and rolled in a somewhat loose knot at the back of her head. Between them is an imitation inscription.

The figure of the woman drawn *en face* is always awkward, but here the awkwardness is increased by the fact that the artist has drawn the profile of the woman's breast as though she were standing in profile. The large casket which she carries occurs in some grave scenes in the present group, and probably the present scene should be interpreted as a meeting on the occasion of a woman's visit to the grave. The

framework of the scene is one of the two with which we are familiar in this series, although one of the figures is finally drawn as a man.

20. Athens, Nat. Mus. 1982, Cv. 1067. Eretria. H. 0.35 m. *Δελτίον* 1889, σ. 226, 1; *Jour. Hell, Stud.* 1896, p. 172, n. 21.

Shape retreating from shoulder. Neck white with band of black ivy leaves and fruit, below which are four lines; on the shoulder are five palmettes with red and black leaves, and stars in the field. Above and below the scene is a maeander pattern broken by horizontal crosses. Slip rather thin, brownish. Accessories in black; dull pink is used for a garment.

In the centre a stele rises on two low steps, and on it are two outline taeniae; the triangular top rises into the maeander. At the left stands a woman holding out an alabastron in her left hand, and on her right arm a flat basket containing lekythoi, wreaths, and taeniae. She wears a sleeve chiton and a short, dull pink himation.

At the right and partly behind the stele a basket of wreaths, lekythoi, etc., stands on a table; above it hangs a lyre in the field. A woman stands holding her right hand over the basket and carrying in her left hand a smegmatotheke.

The peculiar ornamentation of this vase occurs on no. 30 of the present series (Athens, Nat. Mus. 1983), on one or two lekythoi with black figures on a white ground, and on a lekythos in the British Museum (D 65) which with some hesitation I have classified under Class V (no. 9). A comparison with the last-named specimen is particularly instructive. On the London lekythos the stele,[1] table, and basket correspond very closely to the same objects on this lekythos at Athens; but instead of lekythoi and taeniae in the basket, a lekythos and a smegmatotheke stand on the steps of the stele, and it is an alabastron which hangs over the basket. Further the woman at the left holds only the alabastron; the woman at the right holds one hand over the table as on the Athens specimen, but in her right hand she carries a toilet box of unusual shape. Not only do the attitudes and gestures correspond very closely on the two vases, but the women on the London vase show the same long narrow eyes and small round chin as those on the lekythos at Athens. It is clear that the maker of the lekythos in London was closely following the type of scene on the lekythos now under consideration, even while he finished that vase in quite a different technique. Probably the two vases were made as a pair, though some differences in the drawing may indicate that they are not from the same hand. If they are contemporaneous, the fact furnishes another proof that this was a period of experiment in technique, and it

[1] For stelai of this shape cp. Athens, Nat. Mus. 1928, 1935, etc., under Class V, and Athens, Nat. Mus. 1871–1872, Class VII 2, nos. 43–44.

indicates an earlier date for the London vase than might be inferred from that vase alone.[1]

21. Athens, Nat. Mus. 1825, Cv. 1632. Eretria. H. 0.30 m. *Ath. Mitth.* XV, 40, Taf. i.

On the shoulder egg-pattern and three palmettes with two lotus buds; the ornament is interrupted by the prolongation of the stele. Above the scene is a maeander broken by horizontal crosses. Slip yellowish green. The glaze lines of the outline vary from yellow to black, and a thin brown glaze is used for the lines of the anatomy. White accessories and dull pink garment.

A narrow white stele rises from many steps on an altar-like base. At the left stands a woman in full profile holding out a lekythos in her right hand and a taenia in the left hand. She wears a sleeve chiton drawn in outline and her hair is all in a cloth.

At the right a youth stands *en face*, looking at the stele, on which he is placing a wreath with his right hand; he wears a dull pink himation and carries a stick in his left hand. The artist has attempted to represent him with the left leg fully relaxed, and details of the anatomy of the body are added with more care than accuracy. The upper eyelid and inner contour of the nostril are added.

The shoulder ornament with lotus buds is found on lekythoi of series 2 of the present group, on outline lekythoi of the first series in Group C, and on red-figured lekythoi of the early fine period. The presence of this ornament, and the treatment of the eye and nose of the youth mark this vase as not one of the earliest in the present group. The interest of the vase lies not so much in its early date as in the fact that the painter uses types of figures from different sources in connection with a stele which is altogether unique. The woman at the left is one of the typical women of Group B, but the artist has felt at liberty to omit the himation which the "mistress" regularly wears, and which no doubt would always be worn by the woman going to the tomb. The youth is taken from red-figured scenes of the later severe style, and his himation is colored in the dull pink characteristic of the present group. Both figures, however, bring objects used in worship at the grave and are engaged in decorating the stele. The stele itself can hardly be copied from reality. It is unlikely that the artist intended to represent a stele behind an altar, for there is no sufficient reason to believe that altars like the base here shown were built beside grave monuments. Rather we should hold that the painter had seen the slender stele used on a large base, and that the particular form in which he drew this base, like the particular types of the figures on each side, is determined by the form of (altar) base which was customary on vases of the period. For once the painter has dropped the general schema of the vases of

[1] *Brit. Mus. Cat. Vases*, III, p. 407, "Late stage of fine style."

this series, and while there is little or no originality in the elements he uses, they are combined to produce a scene the theme of which is treated with some literalness and concreteness.

22. **London, Brit. Mus. D 47.** Gela. H. $17\frac{7}{8}$ in. *Cat. Vases*, III, pl. xxv.

On the shoulder an egg-pattern, then three palmettes in outline (alternate leaves filled with a red-brown wash) and two lotus buds. Above and below the scene is a maeander pattern broken with horizontal crosses; below this are two purple lines on the black. Black with details added in purple or in white is used for garments and accessories; a pitcher and one garment are in dull purple without glaze outline; the flesh is painted light pink instead of enamel-white. The preliminary sketch is not closely followed.

On the right a woman in profile sits on a chair looking down at a wreath which she holds in both hands; she wears a black chiton with fringe and bands of color on the lower edge, and a purple himation; her hair is looped up behind and held by a fillet; on each arm are bracelets.

A woman in partial profile at the left approaches rapidly and holds out a phiale in her left hand; in her right hand is a pitcher. She wears a white sleeve chiton (glaze fold-lines in sets of three) and a black himation (purple fold-lines). Her long hair falls in curls and is held about the head by a fillet (reserved white). She has bracelets and ear-rings. Behind her is a slender Ionic column, black with white details, and between the two women a taenia (black with purple details) is festooned in the field.

This vase, like the last, is a noticeable example of various elements combined to suit the purpose of the painter, but here the unity of purpose is quite lacking. The seated figure looking down at the wreath which she holds up in both hands belongs distinctly to vases of the present group ;[1] it resembles very closely the last-named vase, also from Gela, in such details of drawing as the treatment of the hands, the delicate nose, elongated eyes, and round chin. The figures on the lekythos from Eretria, on the other hand, are drawn more stiffly, and the upper part of the face is more developed, while the chin is relatively smaller. The figure at the left, which is entirely out of relation to the seated woman, recalls the women advancing of Group A (cp. for example Class II, no. 9, Athens, 1906). The fold of her skirt, which is blown out behind, occurs on other vases of this group where a woman is represented in motion. This act of offering a phiale to a companion is not necessarily religious, but it is generally to be interpreted in that way on vases; on that supposition the column at the left may stand as the symbol of a temple. Curiously enough the other two vases on which pink instead of white is used for the flesh of women (series 1, nos. 2

[1] *E.g.* series 1, no. 24, Athens, 1844; no. 25, Athens, 1826; series 2, no. 2, Brit. Mus. D 20.

and 3) also have this sort of column, and in the second instance it is evidently intended to mean a temple.

This vase betrays unusual care on the part of the maker, both in the elaborate use of color, and in the careful, though not always successful, lines of the drawing. The lower edge of the chiton on the woman at the left, the lower folds on the chiton of her companion, and particularly the attention paid to the upper lines of the chiton of the left-hand figure, have received much more care than was usual on lekythoi of this series. And the same effort for originality which led the artist to seek a new combination of figures, even though the figures were not new, is responsible for experiments in coloring in the main scene, and for the unique shoulder ornament.

23. Syracuse 12952. Camarina. H. 0.30 m.

On the shoulder palmettes with lotus buds; the palmettes have four black and five red leaves. The maeander is unbroken. Traces of a preliminary sketch with a dull point. Drawn in rather coarse lines of brown glaze.

At the left a woman stands in profile holding out a phiale in her right hand and carrying in her left hand an oinochoe. She wears a sleeve chiton with long overfold ungirded; her hair is in a low knot at the back of the head.

Opposite her stands a youth *en face*, carrying a laurel twig in his lowered right hand; he grasps a high staff in his left hand. The loosely wrapped himation leaves his breast free.

The structure of the scene and many details on this lekythos recall no. 18 above, which was also found at Camarina. On the previous vase (no. 22) a figure with religious meaning is combined with a woman in the home; here both persons may be interpreted as religious, both the woman bringing a libation and the youth with the laurel branch. On no. 26 of Class III occurred an Apollo, to judge from red-figured types, carrying a large branch of laurel; on the present vase the dress is the normal mantle of men and the spray of laurel is rather small; if the painter intended the figure for Apollo, he certainly left the reference rather obscure by keeping quite closely within the conventions of this series.

24. Berlin, Inven. 3276. H. 0.448 m.

On the shoulder are bars and five palmettes. Slip thin. The maeander is carelessly drawn and broken by horizontal squares. The lines of the drawing are all quite red, perhaps as the result of fire. Accessories in black, or in white.

At the left a seated man holds a sceptre in his left hand, and in his right holds out a black phiale from which a liquid flows. His head is bowed as he looks at the phiale. He wears a himation and his long hair is in a mass at the back of the head; ends are added to the hair over the forehead, and to the beard.

At the right stands a woman holding up in her right hand a white torch with flame in glaze. She wears sleeve chiton and a large himation which covers the left arm.

The schema of the seated and the standing figures, both in profile, is preserved here, but there is no evident connection between the two; in fact, each bends the head forward as though interested in his own action. The woman with the torch has been discussed under Group A; the seated man pouring from a phiale is evidently a king performing a religious act, unless perhaps Zeus himself is meant. The absence of black silhouette for garment or accessories is an indication of a later date than most of this series.

25. Athens, Nat. Mus. 1997, Cv. 1644. Eretria. H. 0.205 m. *Δελτίον*, 1890, *σ*. 55, 16.

On the shoulder egg-pattern and three palmettes. Maeander simple. Slip thin, dull. Preliminary sketch including garment folds.

At the left stands a woman in full profile, holding on her left arm the peculiar three-pointed basket (?) which appears not infrequently in religious scenes. She wears a black sleeveless chiton (purple fold-lines) with long overfold from shoulder, ungirded.

At the right a woman stands body and feet *en face*, looking at her companion; she holds a long, black taenia in both hands, which are dropped at her side. She wears a chiton like that of her companion except that it is drawn in outline; by a wavy line at the right the artist indicates that this is a Doric chiton open all down the right side; a purple cord is wound three times around the head and holds the hair at the back of the head.

These slender, stiff figures, too tall for the space at the artist's disposal, correspond to the type of figure found on other lekythoi from Eretria; and the scheme of two standing figures, one in profile, the other *en face*, while both stand squarely on both feet, occurs again and again. On this small vase the accessories which ordinarily suggest the setting of the scene are missing; the taenia is doubtless for use at the grave, but after becoming familiar with the habit of the artist in composing scenes on the last few vases, the student would hardly be so rash as to suggest that this sacrificial basket, if such it be, has anything to do with worship at the grave. Its sides, rising in three or four points, apparently are made of wicker work, and often are higher and more slender than in the present instance. It differs from the basket found in scenes of worship at the grave in its shape, and in the fact that no vase, taenia, or sacrificial instrument is ever represented as carried in it, nor does the person carrying it ever take anything out of it.

26. Tarentum. *Ath. Mitth.* XV, 58, no. 16.

Fragments of a vase, wrongly restored with the following number. Above the scene is a maeander broken by horizontal crosses. Red chiton with dark red fold-lines; white himation.

"Eine nach links gewendete Frau, bekleidet mit rotem Chiton mit dunkleren Falten and weiss aufgehöhtem Himation, das vorne quer über den Körper geht und über dem linken Arm herabfällt, hält über einem Altar mit Opferflamme (?) zwei brennende Fackeln." Part of a wing marks the figure as Nike.

27. Tarentum. *Ath. Mitth.* XV, 59, no. 17.

Technique like that of the last specimen. Three fragments belong together. "1. Bekleidetes Bein nach rechts, Gewand weiss aufgehöht; rechts davon ein Rehkalb (rot mit weissen Tupfen) nach links mit emporgehobenem Kopf und einem Zweig im Maul. 2. Hinterkörper des Rehs. 3. Der zu einem Bein gehörige Fuss."

28. London, Private Collection. H. about 0.30 m.

On the shoulder an egg-pattern, then three palmettes and two lotus buds. Above the scene the maeander is broken by the oblique cross. White and thin glaze are added for parts of the lyre. Preliminary sketch in the soft clay.

At the left a male figure stands in profile, singing, with head thrown back; in his left hand is a cithara with sash, and in his right a plectron. He wears a large shawl which falls over both arms to the ground, and is covered with small circles; a taenia is about his short hair.

Opposite him stands Nike, both wings raised behind her, holding out a slender taenia in both hands. She wears a sleeve chiton, with fold falling from girdle. Each figure stands squarely on both feet. In the field an imitation inscription.

This vase, like the Tarentum fragments, has a scene which is quite out of line with that on the earlier members of the series, and neither black nor a wash color is used for the garments; white, however, is used for the flesh of the Nike, and the two figures in profile, each standing squarely on both feet, repeat the common schema of the class. A vase of about this same period in the red-figured technique [1] represents Nike pouring a libation for Apollo, who carries the same type of lyre but is not singing. The singer is depicted with head thrown back on later black-figured ware [2] and on red-figured ware of the severe style.[3] The peculiar garment which this singer wears seems to be the traditional garment of the public musician; certainly it is worn by the flute player often on black-figured vases, and occasionally on ware of the later technique.[4] In spite of many points of likeness with the series from Eretria, most of which have scenes from domestic life, these vases with other scenes represent quite a distinct tendency in vase painting; they are more closely allied to the red-figured work of the period, and consequently are not so bound to the particular type

[1] *Annali d. Inst.* 1833, pl. B; cp. also *Comptes rendus*, Atlas, 1875, pl. v, 1.
[2] *Mon. Inst.* IV, pl. xi, Brit. Mus. B 167. [3] E.g. *Mon. Inst.* 1856, pl. xiv, Louvre.
[4] *E.g.* Brit. Mus. E 455 and 456, Gerhard, *Mus. Vasen.* Taf. 155.

of this series of lekythoi. The present vase gives a red-figured scene with no change except what is due to the limitation to two figures.

29. **Athens, Nat. Mus. 1754 (Coll. 679), Cv. 1626.** Athens. H. 0.40 m.; Cir. 0.43 m. Dumont-Chaplain, I, pl. xxxvii; Heydemann, *Griech. Vas.* S. 7, A. 23, Taf. viii; *Ath Mitth.* XV, 48, no. 4.

On the shoulder three palmettes with an even number of black leaves and odd number of dull red leaves. Above and below the scene there is a maeander broken by horizontal crosses. Light red, black with purple lines, and white with dark lines are used for garments, etc. The preliminary sketch in the soft surface gives some fold-lines which were not added in color.

At the right Demeter stands in partial profile, holding a sceptre and a sheaf of corn. She wears a sleeve chiton, black with purple detail, and a light red himation, the folds of which were not added in the completed sketch; a crown is on her head, and the himation covers the long braid or coil of hair which hangs down the back.

At the left Kore stands in full profile, pouring from a phiale in her right hand, and holding up a torch in her left hand. She wears sleeve chiton drawn in outline, and himation, white with dark fold-lines. Her hair is looped over the ear and hangs in a long coil or braid; about the head is a narrow taenia.

The vase is larger and more careful than most of the series, though there is nothing like the attention to detail which is found on the Bonn fragment (no. 5). The general schema only differs from the ordinary type in that one of the figures is neither in full profile nor fully *en face*, and in that both of them wear the same kind of garment. The stiffness with which they stand and the treatment of the hair, on the other hand, are quite characteristic of the present group. The attributes of the two goddesses are not repeated with such constancy that it is possible to name them definitely. The attributes of the queen belong to Kore when she is represented with her husband, to Demeter when she is with her daughter and when Hades is not present. In the Triptolemos myth especially the crown and sceptre and the sheaf of corn belong to Demeter, because it is as the queen of the earth that she sends out to men the gift of the grain. So the torch belongs to Demeter in the myth of her search for Persephone, but where the latter appears as the attendant of her mother in other Eleusinian myths she very naturally has the torch. Again, in these libation scenes it is the sister who brings the libation to her brother god, the wife to her husband, the daughter to her mother. These two figures, then, may be named with some confidence, though they are often confused by the vase painter. A scene at first sight very like this is found on a vase published by Tischbein.[1] A column stands between the two standing

[1] *Engravings from Ancient Vases*, III, 56.

figures, and in this instance it is Persephone the queen who brings a libation to Demeter with torches, the Demeter who has been seeking her daughter; in spite of the different conception of the scene, the lines of the figures are very like those of the white lekythos at Athens.

The suggestion of Dumont that the two goddesses are here the goddesses of the dead is emphatically rejected by Weisshäupl [1] and the scene is classed with such other mythological scenes as the representations of Nike, Eros, etc. There can be no question that it is a mythological scene, one of relatively few which are found on lekythoi of this group. It might appear in just this form on a red-figured vase of some other shape. Still the fact remains that the use of these lekythoi in connection with burial was becoming general at the time when lekythoi of this style were the fashion; under these circumstances it is hardly possible that this mythological scene should not have recalled the lower world, the proper realm of the two goddesses, to the Greeks for whom the lekythos was made.

30. Athens, Nat. Mus. 1983, Cv. 1065. Eretria. H. 0.33 m. *Δελτίον*, 1889, *σ*. 227, 2; *Jour. Hell. Stud.* 1896, p. 172.

The shape of the body is retreating from the shoulder downward. Neck white with a band of black ivy leaves and fruit, then four lines below; on the shoulder are five palmettes with red and black leaves, and stars in the field. Above and below the scene is a maeander pattern, broken by horizontal crosses. Slip rather thin. Bright red garment, black for accessories.

Two Amazons stand facing each other; they wear short red chitons, red *anaxyrides*, and Phrygian caps. One rests one hand on her hip and in the other carries a spear. Her companion holds out a corselet. In the field is a swan, and above hangs a battle-axe.

The shape of this lekythos, with its body retreating from the shoulder, is a relic of earlier types; a lekythos with black figures on a white slip, now at Athens (Nat. Mus. 1948), is one of the later specimens in which it occurs. The peculiar ornamentation of the neck and shoulder has been discussed under no. 20 above (Athens, Nat. Mus. 1982), on which this same ornamentation is repeated. On the other two vases with this ornamentation a grave scene is depicted; scenes from the story of the Amazons are a favorite theme with painters of red-figured ware, and on two lekythoi of series 1 in the present class (nos. 18–19) the subject is an Amazon arming herself. The likeness between no. 20 of the present series and the vase now under consideration is sufficient to make it probable that the three lekythoi with this peculiar ornamentation of neck and shoulder were made at about the same time as the other

[1] *Ath. Mitth.* XV, 48.

members of the series. On an outline lekythos of this class an Amazon scene, though purely mythological, suggests that the vase was used in the domestic life of women, just as the Demeter-Kore scene suggests that that vase was made to be used in connection with burial.

While no definite line separates in time the three series of lekythoi in Class IV, the traces of connection with earlier classes are gradually disappearing and the later type appearing with greater consistency. In the lekythoi of series 3 the mouth still flares slightly at the upper edge, but the other lines of the vase and the shape of the foot follow the later type except in a few instances. On the white shoulder there is first the egg-pattern, then a pattern of scrolls and three palmettes with red and black (or only black) leaves; these elements are not arranged just in the manner that is customary on later lekythoi, but the difference is slight. Several times the lotus buds are added as on the lekythoi of the preceding series; but these vases show other deviations from the type which is most common in this series, and none of them come from the vicinity of Eretria, where many of the typical specimens were found. The slip varies from a light brown to a dull dark brown, and only once is greenish and almost creamy in its consistency. Above the scene the maeander is broken by horizontal crosses on fully half the specimens; the oblique crosses which in later classes almost entirely supplant the horizontal ones, are found on several of the most typical of the lekythoi in this series. The purple lines below the scene are no longer found, but on two of these vases the maeander pattern is, by exception, repeated on the lower edge of the slip. A preliminary sketch is found on less than half of this series. As the scenes become stereotyped, the need of such aid grows less, and it is often impossible to detect any traces of an outline sketch in later classes. The characteristic marks of the group, the drawing in coarse glaze lines, and the use of enamel-white for the flesh of the women are found universally, with the single exception that on one vase from Gela pink instead of white is used for the flesh. Only two of the thirty in the series show no trace of color, and on these it may have faded. The dull pink and the thin bright red are found several times, and there are some experiments in the use of color, such as the series of parallel red lines close together on no. 15; one of the noticeable characteristics of the series, however, is still the presence on almost every vase of a himation in black with fold-lines added in a thick purple. The use of a silhouette color is all but discontinued after the present class.

The scene itself consists of but a single figure on only three specimens; and the contrast between this and the two previous series is further marked by the fact that the scenes consisting of a single figure in those series seemed to be adapted from scenes in Group A, while these three vases have a scene which is adapted from the domestic scene with two figures that is so common in Group B. Of the scenes with two figures eight are purely domestic and refer to the life of women in the home; twelve suggest the worship of the dead, but on ten of these it is the preparation *at home* to carry offerings to the grave that is depicted; and nine have to do with religion and mythology, though four or five of these also have to do with acts that take place in the home. Some object in the field to indicate the setting is found on fully half these vases. A hanging mirror or oinochoe or sakkos, a chair or diphros, a pet bird, indicate the gynaikeion; the smegmatotheke or the jewel-case in the hands of the maid suggest that the toilet is being made; or taeniae and lekythoi, whether hung on the wall, in the hand, in a basket, or on the grave stele, are symbols of worship at the grave.

So far as the arrangement and drawing of the scene are concerned, it is not difficult to describe a type to which most of these lekythoi conform with considerable exactness. Six or seven of them stand somewhat by themselves: nos. 26–28, all three probably found in Italy, are more closely related to the red-figured ware of the period than to the other lekythoi of this series; nos. 20 and 30 differ from the type in scene as well as in ornamentation; finally, nos. 21 and 22, one from Gela and one from Attica, show a curious combination in the scene of figures which do not belong together. With the exception of the seven lekythoi just mentioned, one fairly well-marked type prevails. The lekythoi which approximate to this type were found in Attica and near Eretria, most of them near Eretria on the island of Euboea. In the case of all these the scene may be regarded as in the home. One figure is in full profile, either sitting, or standing squarely on both feet, one foot slightly in advance of the other; the second figure is standing, either in full profile like the first, or squarely *en face* with only the face turned toward her companion. Almost no attempt is made to show a "Spielbein" or to draw the figure in partial profile; and the attempts which are made are quite unsuccessful. The figures are unduly slender, and stiffly as they stand, the lines of the garments are not other than graceful. Normally one of the women has a sleeve chiton and himation, and her companion has the simpler attire of a servant, a sleeveless chiton with ungirded overfold. This simple schema is

capable of more or less variation and we find now two women in the same attire, now a man and woman; or again the variety is gained by changing the gestures and the objects carried. The ordinary treatment of the hair — covered with a cloth, or bound with a cord, or supported by a taenia — is usually found; in a good many instances, however, it is gathered in a long coil or braid, the end of which is perhaps covered with a cloth.[1] While some of the women carry an alabastron, a taenia, or some other object, the commonest object is a smegmatotheke (either solid white or solid black); a large box also is fairly common. In the case of the domestic scenes a mirror or sakkos or oinochoe usually hangs in the field; accessories hanging in the field do not occur regularly in the other scenes.

The inscriptions are particularly interesting because the name of the father of the *kalos* youth is ordinarily given, and this fact helps to identify the persons in question. These three-line inscriptions are limited to a comparatively brief period. They do not occur in any previous series of outline lekythoi, and in the later series there are only some two specimens, both of these on lekythoi of about the same date as the present series. They are found on a few red-figured lekythoi with shoulder pattern like that on series 2,[2] and very rarely on vases of other shapes. The names have been discussed as they occur, and it has been shown that Glaukon and Diphilos and Lichas are names of youths who would probably receive the epithet *kalos* not far from the year 460 B.C. The general style of these vases, particularly those with domestic scenes, agrees with the date thus reached; while occasional specimens may have been made in this technique after the middle of the century, the use of it seems to have been brought to a rather abrupt conclusion a little before 450 B.C.

Conclusion of Class IV (Group B)

The study of the three series under the present class has, I believe, justified the principle of division according to the ornament of the shoulder; it has become clear that these three series succeed one another in time, while they almost certainly overlap to some extent. Series 1 has the shoulder ornament of Class II; series 2, an ornament used on

[1] Cp. Naples 3164 (1333, 2277), on which the scene belongs to the same type of domestic scene as is found on this series of outline lekythoi. Cp. also the hair of Athena on a vase in the British Museum, E 445, and on a stamnos published by Gerhard, *Aus. Vasen*, Taf. 300.

[2] Discussed by Bosanquet, *Jour. Hell. Stud.* 1896, p. 165.

red-figured lekythoi of just this period; and series 3, an ornament which approximates to the ornament used on lekythoi of Group C. Two-thirds of the lekythoi in series 1 have only one figure and the scenes are adapted from the scenes used in Classes I–III; in series 3 only one-tenth of the specimens have but one figure, and these instances are abbreviated from the domestic scenes in which two figures are usual. Several specimens in the first two series have the two purple lines on the black below the scene as in Class I; in series 3 this has disappeared, and the maeander also is modified in the direction of what is common in Group C. No change takes place in the general shape, but the later type of foot has become normal in series 3. In the first series only one-third of the scenes can be classed as domestic; in the third series three-fourths of the scenes are located in the house, and half this number have no reference to anything going on outside. Grave scenes are found in greater number than in Group A, but the percentage of them does not increase within this group; the fact that they do occur in some number proves that lekythoi were now generally used in the worship of the dead. Dull red, or some similar color, was used on more than half the lekythoi of series 1 and on nearly all those of series 3; solid black had been used occasionally for a garment in Group A, but it is particularly characteristic of the present group; black or black with added lines in purple occurs on one-third of the lekythoi in series 1, on two-thirds of those in series 2, and on more than half of those in the last series. In a word, lekythoi of series 1 show many points of connection with Group A, and those of series 3 with Group C; the similarity in drawing between particular specimens of this last series and two styles in Class V has been noted above.

But while the three series succeed each other in time and mark a gradual change from one main group to the main group (C) that follows, the features of Group B are so marked that it is hardly necessary to state them again. Not only the use of rather coarse lines of glaze, which varies in color from black to light yellow, and the white enamel which is used almost without exception for the flesh of women, but also the type of the individual figures, the style of drawing, and the general schema of the scene are so distinctive that often one characteristic alone would be sufficient to show that a lekythos belongs to this group.

The differentiation of outline lekythoi with a white slip from both black-figured and red-figured ware began in Group A. The method of procedure in making the white lekythoi of Group B is still much the

same as in the more common ware of the period. The preliminary sketch in the soft clay with a dull point is found on many of these lekythoi; black glaze, either in masses or in lines, is the material most used; and the dull purple, applied either in lines on a black ground or solidly on the white surface, is much the same purple which was used already by the maker of black-figured vases. In fact, almost the only addition to the resources of the painter is a bright red which is applied in different degrees of thickness. On the other hand, the makers of these lekythoi had developed a distinct type of female figure which is rarely found on red-figured vases, and the schema of the scene is peculiar to the white lekythoi. It is only on a few red-figured lekythoi with red figures on the shoulder that the scenes approximate to those on the white lekythoi of the present group.

A peculiar interest attaches to the apparent connection between the lekythoi of this group and the scenes depicted on Attic grave stelai. On the stelai as on these lekythoi the scene is usually domestic in character. The mistress and slave, the commonest type on the lekythoi, is found on many of the earlier grave monuments, as, *e.g.* the seated mistress and slave [1] (Athens, Nat. Mus. 732 A), the girl bringing a jewel box to her mistress [2] (" Hegeso " monument), or the attendant bringing a child to its mother [3] (*Jour. Hell. Stud.* 1884, pl. xxxix). On some of the earlier lekythoi [4] the woman is seated alone, as on the graceful " Mynno " stele in Berlin.[5] On later grave monuments a woman is playing with a bird [6] or a youth with his dog [7] as on some of these lekythoi. Most of the grave reliefs are at least half a century later than the lekythoi of this group, and it would be unreasonable to suggest that the sculptors were influenced in any large degree by the quite insignificant lekythoi. Rather we should infer that the Greek thought of the dead shaped itself in some measure in connection with the lekythoi which were used in great numbers. The type of scene on the lekythoi soon changed, but the thought of the dead wife and mother as engaged in the ordinary occupations of the home, was so natural and so simple, so thoroughly in line with Greek sentiment, that it persisted and found nobler expression in the sculptor's work.

[1] Series 1, no. 25, Athens, Nat. Mus. 1826; Series 3, no. 6, Bonn, *Jour. Hell. Stud.* 1896, pl. iv.

[2] Series 3, no. 8, Collection Tyszkiewicz, *Sale Catalogue*, p. 14, no. 15.

[3] *Ibid.* no. 7, Berlin, Furtw. 2443

[4] Series 2, no. 2, London, Brit. Mus. D 20; cf. series 2, no. 9, Athens Nat. Mus. 1987.

[5] Furtw. *Sammlung Sabouroff.*

[6] Series 2, no. 10, Athens, Nat. Mus. 2032; cf. Gardner, *Sculptured Tombs of Hellas*, pl. xxx; pl. xviii.

[7] Series 1, no. 28, Athens, Nat. Mus. 1913; cf. Gardner, *Ibid.* pl. xiii, xv.

This comparison between the scenes on lekythoi and on grave monuments raises the question as to the purpose for which the lekythoi with domestic scenes were destined. While it is possible that this type of scene was introduced as expressing the Greek thought of the dead, it is more natural to assume that this scene — like the later grave scene — was in line with the use of the vase. The prevalence of scenes from domestic life on vases of other types at just this period rather tends to confirm this view. Still it cannot be denied that lekythoi with domestic scenes were used for funeral purposes; as indeed almost all the lekythoi we have were preserved to us in graves. Two such vases [1] show indications of having been exposed to fire after being broken, and it is well known that at times vases used at the funeral were broken as a part of the ceremony. The lekythoi found at Eretria, however, were buried intact, and many of them have been recovered in almost perfect condition.

This is the only group of lekythoi in which inscriptions play any important part, and here they are found on nearly a quarter of the specimens preserved. Their presence can only be interpreted to mean that individual vases of this group were more highly esteemed — or the potters sought for them a higher esteem — than in the case of other white lekythoi. It has already appeared that the names in these inscriptions were from well-known families at Athens, and that the persons are more easily placed because on some half a dozen vases the names of father and son appear together. Thus the very limited period in which these lekythoi found favor is marked not only by a definite style of drawing and ornamentation, but also by the names of Glaukon, son of Leagros, Diphilos, son of Melanopos, Lichas, son of Samios, etc. Probably most of these vases date from the ten or twenty years before the middle of the fifth century B.C., though a few isolated specimens may be even ten years later.

[1] Series 3, no. 7, Berlin 2443; and series 3, no. 14.

GROUP C. LEKYTHOI WITH WHITE SLIP: THIN GLAZE USED FOR DRAWING THE SCENE

The third main group of lekythoi is like the second in that thin glaze is used for at least a part of the drawing, though the lines are finer and drawn with greater care than in the case of vases belonging either to Group B or Group D. For the first time there appears the fine white slip which is characteristic of the best Attic lekythoi; this is found on all except a small transitional group, which have a glaze of the same quality but of a yellow color. There is little or no variation in the shape and size of these lekythoi or in their ornamentation. The neck is black, the shoulder is covered with a white slip on which a palmette-scroll ornament is drawn in glaze with occasional use of dull color, and over the main scene is a maeander, either continuous or interrupted by other ornaments. Both the shoulder ornament and the maeander tend to assume definite typical forms. Considerable care, sometimes great care, in the drawing goes with the larger size and fine slip of these lekythoi; at the same time a slightly different technique was adopted for the cheaper ware, a technique sufficiently marked so that the cheaper vases constitute a distinct class, Group D. While the use of glaze in solid masses, except for an occasional black garment with purple fold-lines, has entirely disappeared, the use of dull color for garments and accessories is far more general. The range of colors used for this purpose is, however, still somewhat limited.

Within this group are two definitely marked classes:—

Class V. All the drawing in glaze; some vases allied to those in the preceding classes; inscriptions rarely occur.

Class VI. Some of the drawing in glaze, but either the maeander (and shoulder ornament) or the main scene in outlines of dull color; many vases allied to those in which only dull color is used for the outlines; no inscriptions.

CLASS V. *Lekythoi with white slip; drawing all in thin glaze.*

The vases of the present class are arranged in smaller series for the sake of discussion. In general no sharp line distinguishes one series from another, so that they are numbered consecutively; at the same time it is clear that such a series as that which Bosanquet calls the "Hygiainon class," or the "lotus bud series," represents a single workshop or school of artists. Most of the lekythoi which have real artistic value belong to the present class.

a. *Slip yellowish; generally two lotus buds between the palmettes on the shoulder.*

1. **Berlin, Furtw. 2444.** Athens. H. 0.27 m. (Fig. 41.)

Below the egg-pattern on the shoulder are three palmettes with outline lotus buds added to the two scrolls on each side of the central palmette. This palmette has four black leaves with spaces for three leaves in dull color, which, however, cannot now be seen. Above the scene the maeander is unbroken. Slip of a warm yellow, very smooth but not glazed. Drawn in moderately fine lines of thin glaze. Purple is used for the taeniae on the hair, and Furtwängler finds traces of bright red on the shield. Preliminary sketch with a sharp point.

At the left stands in profile a woman with head slightly bowed, holding out a child in both hands. She wears a sleeve chiton, undergirded. Her hair falls in a small mass or braid at the back of the neck and is held in place by a purple cord wound four times around the head; it is drawn nearly solid, but with a fine brush, and stiff curls fall over the forehead. The child is held facing the mother. It is wrapped in swaddling clothes, or rather in a large woollen cloth which completely covers its body and arms; its hair is in yellow curls.

Facing the woman a bearded man stands in partial profile, holding a spear against his left arm and in his right hand a Corinthian helmet. He wears a chiton, undergirded, and has a light scarf over both shoulders; about his short hair is a red taenia. In the preliminary sketch a shield rests against his knees at an angle of forty-five degrees; this was perhaps colored red.

FIG. 41 (no. 1).

On black-figured ware,[1] and rarely on late red-figured ware,[2] the departure of Amphiaraos is depicted in a somewhat complicated scene. Once [3] the chariot is omitted, and the necklace is exhibited in a very

[1] Berlin, Furtw. 1655; Gerhard, *Aus. Vasen.* Taf. 263.
[2] St. Petersburg, Stephani, 406.
[3] *Annali*, 1863, Tav. G; Roscher, *Lexikon*, I, 295.

realistic manner. On two of the vases just cited the child is represented, perched on its mother's shoulders. On vases of the fine period scenes of farewell displace scenes of departure,[1] in other words the scene is so modified as to belong to the distinctive life of the household. Sometimes on red-figured vases it is treated with considerable feeling and delicacy. When, however, it is reduced to two figures, it is handled in a stiff, conventional manner; ordinarily a woman is handing a helmet to a youth or pouring wine for him to drink.[2] Such is the treatment of the scene on most of our lekythoi; *i.e.* it is not distinctly the parting of husband and wife, but simply the parting of a young man and woman,[3] and further it is treated conventionally, so conventionally that a grave stele without meaning appears between the figures.[4] The present vase keeps one element from the black-figured ware, namely, the child, and so uses it as to increase the meaning of the scene. In spite of the stiff attitudes and expressionless faces, the mother holding up her child to look at it as her husband takes his armor, brings out the thought that she will have only the child when its father shall have gone off with the army. In the suggestion of emotion this vase is to be compared with one in Group B,[5] where the woman exhibits clearly her affection for the youth. A typical farewell scene on red-figured vases depicts a young warrior departing from his father and other members of the family. The scene of a young warrior leaving a maiden occurs on lekythoi of the present series [6] and will be discussed below; on two or three of these lekythoi also a bearded man is pictured with a woman at the grave.[7] The present scene differs from both of those just mentioned in that it gives the farewell of a departing husband to his family. While it is connected traditionally with the Amphiaraos series, the question may fairly be raised whether the painter did not have in mind rather the departure of Hector as described in the sixth book of the Iliad; certainly it is treated in much the same spirit. So far as Class IV of these lekythoi is concerned, this effort to put some meaning into the scene is discoverable only on some of the earlier specimens.

[1] Munich, Jahn, 382; Tischbein, I, pl. xiv; Laborde, *Coll. Lamberg*, pl. xxi. Cp. also Tischbein, V, pl. xxxiii.

[2] Cf. *Mus. Gregor.* II, 58; Helbig, *Führer*, II, S. 304, 1223.

[3] Group C V, 49, Athens, Nat. Mus. 1818; on Brit. Mus. D 51 of the same series the presence of the house pet may indicate that we are dealing with a home scene.

[4] Cp. Group C VI, 1, no. 6, Athens, Nat. Mus. 1761; C VI, 1, no. 20, Paris, Cab. Med. 4893, etc.

[5] Group B IV, 2, no. 13, Oxford, Ashm. 267.

[6] Group C V, 28, Athens, Nat. Mus. 1789; 49, Athens, Nat. Mus. 1818.

[7] Group C VI, 1, no. 8, Boston, 450; no. 6, Athens, Nat. Mus. 1761.

Practically all the lekythoi of the present group are of a shape that is typical from now on, and average about 30 cm. in height. This vase and the following differ from those of the preceding class in the absence of white enamel for the flesh of women, in the entire disappearance of masses of black from the scene, and in the smoother, lighter yellow slip. On some of the specimens also color is more freely used. The slender figure and small head of the man is perhaps an innovation, which reaches its climax in series e. On the other hand, the stiff attitudes (*e.g.* the feet set squarely on the ground[1]), the treatment of the woollen chiton,[2] the shoulder pattern with two lotus buds,[3] indicate that there is no break between Groups B and C. The hair of the woman looped up behind the head and held by a broad purple taenia around it, with a few stiff locks on the forehead, is exactly in the style common in Group B.[4] A shield standing on the ground beside the warrior is also found on a vase of Group B,[5] though it is treated somewhat differently.

2. **Athens, Nat. Mus. 1763, Cv. 1643.** H. 0.27 m. *Festschrift für O. Benndorf*, S. 91, 6.

On the shoulder egg-pattern, palmettes (in front only four leaves in black glaze) and two lotus buds. Maeander unbroken. Preliminary sketch with dull point. Drawn in rather coarse lines of yellow glaze; hair with the same brush but filled in nearly solid. Chair black.

At the left by an easy chair stands a woman holding out a long taenia in both hands. She wears a chiton with long overfold ungirded.

At the right, looking at her, stands a girl *en face* and holds out toward her with both hands a basket containing alabastra. Her hair is all in a cloth. She wears a simple sleeveless chiton ungirded; the folds are indicated only in the preliminary sketch.

3. **Berlin, Inven. 3171.** Athens. H. 0.307 m.; Cir. 0.309 m.

On the shoulder palmettes (central leaf in outline) and two lotus buds. Complicated maeander, unbroken. Slip hard and smooth, not shiny. Drawn in fine lines of nearly black glaze. Himation dull red; folds of the chiton in similar red but thinner. Preliminary sketch with dull point.

At the left a woman nearly in profile draws her himation about her head with her right hand as she steps forward. The dull red himation forms a dark background for the profile of her face. A scant chiton with perpendicular red lines (not folds) shows below; the himation, covering back of head and both arms, falls to her ankles. Stiff curls are indicated over the forehead by dots in relief on a light yellow background.

[1] Cp. p. 150, n. 2.
[2] Group B IV, 1, no. 25, Athens, Nat. Mus. 1826; IV, 2, no. 8, Athens, Nat. Mus. 1845.
[3] Group B IV, series 2.
[4] Group B IV, 2, no. 8, Athens, Nat. Mus. 1845; IV, 1, no. 25, Athens, Nat. Mus. 1826.
[5] B IV, 1, no. 29, Oxford, Ashm. 268; cp. Group A II, 16, Athens, Nat. Mus. 1964.

At the right a girl advances to meet her carrying on her head a basket with lekythos, etc. Her left hand rests lightly on her hip. She wears a sleeveless chiton with overfold; the fold-lines are stiffly drawn in red. Her hair is in a roll at the back of her neck.

The scene on these two vases is much the same, the preparation to go to the grave, though the moment chosen by the painter of the second is later; the same subject occurs on a few specimens of the earlier classes.[1] No. 2 shows the same spirit as the earlier vases, especially those with the name *Diphilos*, namely a tendency to treat the scene as belonging to the interior of the house; it is a domestic scene as truly as the pictures of women putting on jewelry or playing with a baby. As such it has already become quite conventionalized. No. 3 is a strange combination of literalness and conventionalism. The preparations have been completed, the attendant has the basket on her head and balances it gracefully enough with left hand on her hip; the mistress is draped and her head covered for the street. In fact they are pictured as already in motion, but yielding to the demands of convention the painter has drawn them facing each other, instead of going in the same direction; if the maid were following her mistress it would be exactly literal, but at the cost of symmetry. This scene differs from the preceding only in the meaning assigned to it. So definite and fixed is the schema which is outlined in the preliminary sketch, that this schema is practically the same whether the vase is to show a preparation inside the home for worship at the grave, or an excursion to the tomb.

The figures on no. 3 show an unusual combination of stiffness and delicacy. The folds of the girl's chiton and the stiffness of her right knee are in strange contrast with the graceful conception of her pose. So the skirt of the woman's chiton is like a stiff cylinder,[2] and her left shoulder is quite out of harmony with the figure; yet there is a striking charm about her attitude and the face is very delicately drawn. Occasionally on lekythoi of a later period is found the same device of a dark surface against which the profile stands out clearly. In this case it may be accidental; in other cases there is no question that a painter accustomed to red-figured work is using the device to produce the same emphasis on the profile for which that technique provides the opportunity. On other vases of this group one often sees the effort to treat hair realistically by the use of dark lines on a yellow background.

[1] One figure, A III, 22, Brit. Mus. D 76; B IV, 1, no. 20, Athens, Nat. Mus. 1953; two figures, B IV, 2, no. 14, Athens, Nat. Mus. 1929; B IV, 3, numbers 10 and 12, Athens, Nat. Mus. 1963, 1923, "Diphilos."

[2] Cp. B IV, 1, no. 27, Paris, Hotel Lambert 84; IV, 2, no. 14, Athens, Nat. Mus. 1929.

The use of relief dots to indicate curls, as on no. 3, is rare on white lekythoi.[1]

4. **Berlin, Inven. 3262.** Greece. H. 0.287 m. *Jahr. Arch. Inst.* 1893. *Arch. Anz.*, S. 93, no. 55. (Fig. 42.)

Shape slightly squarer than usual, *i.e.* side perpendicular and shoulder more horizontal. Glaze rich yellow, smooth but no polish or varnish. On the shoulder palmettes (central leaf in outline) and two lotus buds. Maeander unbroken. Drawn in not very fine lines of thin glaze; hair put on with the same brush. No preliminary sketch is visible. Brown is used for the box on the stele and for the upper fastenings of the lyre strings.

In the centre a square altar-like stele on two steps. Three black lekythoi in different positions, a pitcher, and a kantharos stand at regular intervals on the upper step. On top of the stele is a large lyre, erect as if fastened to a wall behind it, and a small casket.

At the left a youth in profile stands squarely on both feet holding out a wreath in his right hand toward the stele. He wears a large himation draped so as to leave the right arm and shoulder free. His hair falls in regular curls to the shoulder.

Opposite him stands a woman *en face*, extending her right arm up toward the stele. She wears an open Doric chiton with overfold; the lines of the garment are graceful but quite severe. Her hair is drawn loosely back so that it covers the ears, and is gathered in a knot at the back of the head.

FIG. 42 (no. 4).

On later lekythoi the stele assumes a traditional form, and variations are made, if at all, in the figures beside it. At this time a tradition exists to guide the artist in his figures, but he is experimenting with the stele. The square shape hardly occurs again;[2] the lyre and the casket are found in the hands of people at the tomb,[3] not again on the tomb itself; and the row of vases on the steps has only a few parallels.[4] No doubt the painter was accustomed to see lekythoi set up in just this way on the steps of actual stelai, no doubt caskets were left at the tomb and lyres left resting against it in connection with the worship of the dead.

[1] Cp. Group C V, 22, Athens, Nat. Mus. 1935, and Group A II, 16, Athens, Nat. Mus. 1964, and discussion of the latter vase.

[2] Cf. altar base and narrow stele, Group B IV, 3, no. 21, Athens, Nat. Mus. 1825.

[3] Louvre CA 612 Class XII; Class X, Louvre MNB, 1729.

[4] No. 9, Brit. Mus. D 65; no. 22, Athens, Nat. Mus. 1935; C VI, 2, no 12, Brit. Mus. D 56; Class XII, Brit. Mus. D 82; cp. A III, no. 59, p. 96.

The boy and the woman show nothing of this contact with reality. The pair, one in full profile, the other directly *en face*, is familiar on lekythoi of the preceding group, and is the regular schema again in series **e** below. The woman's garment is treated with the same realism and stiffness on a much finer vase with lekythoi on the steps;[1] the same profile and this peculiarly shaped head are also found on vases of that series (series **c**). The youth (or girl) with long curls and draped in a himation becomes a fairly common figure on lekythoi.[2] The square chin and head, with pointed nose, are found with the stiffer lines of the lekythos itself on the first group of lekythoi with outlines in dull color.

5. Boston, Mus. P. 9069. Athens. H. 0.315 m. **Plate VI.**

On the shoulder three palmettes (four black leaves and three in outline), and two lotus buds with central leaves outlined. Maeander complicated, unbroken. The preliminary sketch with a dull point can be traced. Drawn in fine lines of glaze; dull black is used for one garment, and dull red for taeniae.

At the left a bearded man kneels on the steps of the stele and looks up. His left hand, under the garment, rests on his hip; his right grasps his cane. He wears a long himation which clings closely to his body. The hair is drawn in black curls with a fine brush.

A square stele rests on two steps; at the top is a leaf-and-dart moulding and above this a pediment with scrolls at the sides and a palmette at the top. Within the pediment are two youths boxing, and two youths seated on the ground watching them, all four in silhouette. On the outer scroll of the pediment a nude youth stands *en face* on each side; the one at the left carries a strigil and in his left hand a staff, the one at the right rests his left hand on his hip and holds a staff in his right.

At the right stands in profile a youth entirely wrapped in a dull black himation.

In the field at the left hangs a discus, at the right a lyre.

Both in spirit and in the style of the drawing this vase resembles the lekythoi of Class VI, series 1, more than any in the present class. The draped figure at the right is matched on a lekythos in Athens;[3] even the rather square head and the loose fold of the himation in front of the neck are repeated. On another Athenian lekythos[4] the face of the bearded man resembles the face of this kneeling figure in the profile, the eye, and the treatment of the curly beard. Finally, a lekythos of that series in Boston[5] shows a stele of almost the same peculiar shape as here but without the plastic decoration; on this

[1] No. 22, Athens, Nat. Mus. 1935; the general lines of the figure are repeated on a vase in Berlin, Inven. 3291, Group C VI, 1, no. 5.

[2] Cp. no. 25, Athens, Nat. Mus. 1797; Group C VI, 1, no. 16, Athens, Nat. Mus. 2035.

[3] Class VI, 1, no. 16, Athens, Nat. Mus. 2035.

[4] Class VI, 1, no. 15, Athens, Nat. Mus. 1993.

[5] VI, 1, no. 10, Boston, 8440.

same vase the nude youth at the left is in the same attitude as the small figure at the right of the stele on the vase now under discussion. The other examples of figures in the pediment of a stele are found on the rude vases of Group D. On a fourth vase of Class VI there are two figures, a seated woman and a child, on top of a square stele.[1] It has been suggested that the last-mentioned figures represent a relief, which the artist did not know how to draw in any other way. No such explanation is possible for our two athletes here, for there are other figures drawn in relief. For statues of athletes to be erected on graves was not uncommon, but their presence as acroteria of a pediment can only be due to the fantasy of the painter. His boldness had already been evinced by the introduction into the pediment of a palaestra scene.

The kneeling figure at the left would almost seem to be a spectator of the wrestling contest in the pediment, so eagerly does he watch. The contrast between him and the stiff figure at the right is not infrequently found on later lekythoi. It may perhaps be maintained that this wholly draped youth, apart from the rest of the scene, is intended to be the dead person for whom the tomb was erected.

6. **Madrid, Mus. Arqu.** H. about 0.40 m.

On the shoulder three palmettes (the central leaf in outline) and two lotus buds. The rather short maeander above the scene is unbroken.

At the extreme right is a pillar on one step, around the top of which is a wreath (painted ?), while below a taenia is tied about it. The top of the stele breaks the maeander pattern.

In front of the stele, his back toward it, is a youth with right hand extended. He wears a long himation, under which his left hand is placed on his hip.

At the left a woman in profile holds out an alabastron in her right hand and a taenia in her left. Between the two a taenia is draped in the field. She wears a sleeveless chiton, and her hair is in a roll at the back of the head.

The peculiar drawing of the faces and of the woman's garment may be due to retouching; it is possible also that the stele (and the maeander pattern) have been added by a modern hand. Without careful personal examination, it would be rash to draw any inferences from the peculiarities of this vase, but the garment of the youth and the hands of both figures are in harmony with the rest of the series. The shoulder ornament also follows the type of this series.

7. **Munich, Jahn, 209** (1696). Athens. H. 0.397 m.; Cir. 0.406 m. Stackelberg, *Gräber der Hellenen*, Taf. xl; Thiersch, *Ueber die hellen. bemalten Vasen*, Taf. iii; Benndorf, *Griech. Sic. Vas.*, Taf. xxvii, 1.

[1] No. 14, Athens, Nat. Mus. 1815.

On the shoulder each of the three palmettes has four black leaves (with spaces for red leaves between); two lotus buds. Fine yellowish slip, much cracked. Macander complicated, unbroken. Drawn in fine lines nearly black; the hair also is done with a fine brush. A reddish brown is used, *e.g.* for Charon's pole and garment; and a faded color, probably red, for the other garments. The preliminary sketch is found in transparent lines not very fine, as though it had been drawn in colorless glaze; the right arm of Hermes does not follow this sketch exactly. Charon's feet are suggested apparently by the use of a point.

At the left Charon is drawing a boat to the shore with a long pole, bending his knees to the task. The boat has a large eye in front and "thole pins" on the upper edge. Charon wears a brown *exomis* (fold-lines in glaze) and a round felt cap. His rough, unkempt face is in striking contrast with the faces of the other figures.

By the prow of the boat Hermes stands *en face*, grasping the arm of a woman with his left hand and pointing her toward the boat with the kerykeion in his right. He wears high laced boots, a chlamys, and cap with large wings. His bearded face is drawn with care and dignity.

At the right stands a woman in partial profile, returning Hermes' glance, and holding out the right arm which he grasps. She wears a sleeve chiton and a himation which entirely covers her left arm. Her hair partly covers the ears and is gathered in a small knot at the back of her head.

Jahn designates much of the lower part of the scene and some other details as modern restorations. The skirts of Charon's exomis, most of the chlamys of Hermes, the feet of Hermes (the restoration approximately correct), and some lines in the lower part of the woman's garment are no doubt modern. Jahn also detected KALOS inscriptions which have now disappeared. Some lines of the preliminary sketch he seems not to have interpreted correctly.

On this, perhaps the earliest extant lekythos with a Charon scene, the realistic character of the drawing is noticeable. Where the artist cannot find conventions he draws from life, only emphasizing the traits which are in harmony with popular belief. The "dolphin"-headed boat, the ferryman throwing his weight against the pole, dressed in the ordinary garb of a toiler of the sea, — this part of the scene comes from the experience of the Athenian sailor, though perhaps through the painting of some master. The repulsive features of the ferryman,[1] his high cheek-bones, pointed nose, and thin scattering beard, have been made yet more ugly to express the dread he inspired in those who looked for his coming. Hermes is bearded as on black-figured vases, but his character has been ennobled in contrast to the ferryman. It is almost with a look of kindly pity that he escorts the

[1] In the reproduction in *Jour. Hell. Stud.* (1899, p. 182., fig. 6) the face is apparently made more ugly by unsuccessful retouching.

woman to Charon's boat. While his garments seem to be obscured by retouching, one may detect the lower corner of the short girded chiton which he usually wears under his chlamys. The woman, in contrast with the other figures, is no new personage. In treatment of head and hair she closely resembles the type represented, *e.g.* on no. 4, though, true to the scene, she comes with bent head and hesitating step. Perhaps it is the same effort for real exactness which leads the painter to draw the pupil of the eye with a curved line, to add carefully the inner contour of the nose, and to treat the hair with such literalness.

8. **Boston, Mus. 6545.** H. about 0.40 m. **Plate VII.**

The body bulges slightly and the mouth is relatively small. Slip a warm brownish yellow, of fine texture. Most of the shoulder pattern has disappeared, but the lotus buds below the palmettes remain. Maeander simple, unbroken. Preliminary sketch visible. Drawn in black glaze with added purple for taenia and for fold-lines on black. Bright red and purplish red (once the same?) for other garments. Much defaced.

At the left Charon with pole in both hands is pushing a boat with high prow (or stern?) toward the shore. He wears short girded chiton, black with purple fold-lines. His rounded forehead and stubby nose are distinct, but the cap has disappeared and no traces of a beard remain. Before his head flies a "soul" wearing a long chiton.

Facing him Hermes stands *en face*, with kerykeion erect in his right hand and clasping with his left the arm of a youthful figure. The face has disappeared. He wears high boots, a chlamys of bright red, and a petasos with low crown hanging on his shoulder. The young girl behind him is completely draped in a himation of purplish red, and has a purple fillet about her head; her hair is in a coil at the base of her head, and curls appear in front, Behind her flies a "soul" like the first, carrying a thymiaterion (?).

At the right stands a woman in profile, wearing a long chiton and a himation (black with purple fold-lines) which covers the back of her head.

The workmanship of this vase is inferior to the last, and the damaged condition of the vase makes it difficult to judge of the scene. Only one head remains intact, the hastily drawn head of the girl for whom Charon has come. Apparently she is looking up at Hermes, the conductor of souls. The scene differs from that on the preceding vase in that Hermes turns from the person he brings, to address the odd little boatman. Hermes is perhaps bearded; he wears hunting "boots," held in place by thongs around the leg, and with no indication of wings.[1] Judged by this vase the feet of Hermes on the preceding vase have been restored with approximate correctness. The figure at the extreme right may safely be interpreted as a mourner. Perhaps it is the girl's mother, with black garment over her head, who adds this new element to make the scene complete. If this interpretation is correct, the three

[1] Cp. the Hermes on a Jena lekythos published by Schadow, 1897.

figures at the left form one group signifying the death of the girl, and the mother is facing the fact of her daughter's death. Such a complex scene is unusual on lekythoi of the present class.

For the first time on lekythoi we find here the small winged figures which must be regarded as souls of the dead.[1] On black-figured vases is sometimes found one "soul," a miniature of the dead man, dressed as was the man himself. On later lekythoi little naked souls with large wings are sometimes seen, usually in groups of two or three gathered about the tomb or the corpse. The presence of more than one, as on the present vase, seems to preclude the idea that here also we have a man's soul beside his dead body, although on the vase before us it might be said that two dead persons were represented. It seems more reasonable to say that these are souls of the (unburied?) dead who haunt cemeteries and the entrance of the lower world. No doubt they are drawn on the lekythoi to suggest the shadowy existence which awaits in Hades those who have just died. The souls on lekythoi with drawing in glaze differ from those on lekythoi with drawing in dull color in that they are larger and clothed in long garments. They constitute a transitional stage between the soul which is a genuine image of the dead person in question, and the naked figures with long slender wings that are found later. Both these souls are dressed like women. It would throw light on a vexed question if one could make out what the one at the right is carrying. At first sight it resembles the thymiaterion sometimes carried by Nike, nor would such a transfer be unnatural when one compares this figure with such flying Nikes. If souls fly, they will come to be represented with wings; and if they have wings, they will come under the influence of the types of winged figures.

9. **London, Brit. Mus. D 65.** H. $15\frac{1}{4}$ in. *White Ath. Vases*, pl. xxvii.

Neck white with pattern of ivy leaves and fruit. On the white shoulder a row of bars and five palmettes. Above the scene a wavy line; below the scene a maeander broken by horizontal crosses. Drawn in thin yellow glaze varying to black. Vermilion for one mantle.

On three steps rises a fairly slender shaft with acroterion. On the steps stand a lekythos and smegmatotheke; at the right is a basket on a diphros. Two taeniae are bound about the stele. An alabastron hangs in the field over the basket.

At the left a woman stands in profile; her left hand is extended and in her right she holds up an alabastron. She wears a sleeve chiton (perpendicular stripes) and vermilion

[1] On these souls see Benndorf, *Griech. Sic. Vas.*, on Taf. xiv, xxxiii; R. Hirsch, *De animarum apud antiquos imaginibus*; O. Kern, *Aus der Anomia*, 89 f.

himation. Her hair is held by a cloth in a knot at the back of her head. She wears ear-rings.

On the other side of the stele stands a woman *en face* (right foot and head turned toward the stele) taking a taenia from the basket with her right hand and holding up in her left hand a high pyxis with stem and lid. She wears a sleeveless chiton with two girdles and a rather short overfold from shoulder. Her hair is in a large knot held up by a band around her head.

In the attitudes, the garments, the treatment of the hair and eyes, and the profile of the figure at the left, this vase resembles the type common in Group B. The absence of white enamel excludes it from that group, and the peculiar ornamentation marks it as an experiment. The same ornamentation occurs on two other outline lekythoi in Athens (B IV, 3, nos. 20 and 30, Athens, Nat. Mus. 1982 and 1983) and on one or two later lekythoi with black figures on a whitish ground. The resemblance between this specimen and the first of those just named (Athens, Nat. Mus. 1982, B IV, 3, no. 20) has been discussed above. The two no doubt came from the same shop at the same time, if they are not from the same hand. Even without such a parallel in the subject represented, the character of the drawing on this vase would show that it belonged with the previous group except for the omission of the white enamel and the change in the consistency of the slip. There is every indication that Groups B and C overlap, and it appears from the next lekythoi that Group D is contemporaneous with Group C.

The basket on a diphros appears as a domestic scene on B IV, 2, no. 14 (Athens, Nat. Mus. 1929). The presence of a diphros at the tomb should probably be explained as the result of this domestic scene rather than as copied from actual practice, whatever the practice may have been. The basket on a diphros had become part of the apparatus of the lekythos painter.

10. **Munich (uncatalogued).** Athens. H. 0.35 m. (Fig. 43.)

Shape slightly contracting from the shoulder. Neck and shoulder red; on the shoulder five rude palmettes with groups of three dots. Slip white with transparent shiny glaze. Above the scene a maeander broken by checker-board squares; below it a simple maeander. Drawn in yellow glaze with black only for the hair and lekythos. Possibly red was used on garments. Preliminary sketch with a sharp point.

In the centre is a small stele on three high steps. On it is an imitation inscription in three lines; on top stands a large kantharos in outline. At either side of the stele hang objects in the field, at the left a black lekythos, at the right a purse.

At the left a woman in profile approaches, holding up an egg in her right hand. She wears a sleeve chiton and (red ?) himation; a taenia holds her hair in a knot at the back of her head; she wears ear-rings. Profile of the "severe" type.

At the right stands a woman in profile holding out a large taenia in both hands. Her dress is like her companion's; profile more careless.

The shape of this lekythos, the ornamentation of neck and shoulder, the shiny white slip, the second maeander, and the yellow glaze used for the drawing all are characteristics of Group D. It is only the size of the lekythos and the composition of the scene which leads me to discuss it here. In fact it forms a sort of transition from the earlier numbers of the present series to a technique which came to be used only for small and hasty lekythoi.

FIG. 43 (no. 10).

The lekythos and purse hanging on the walls evidently have nothing directly to do with the tomb. In the domestic scenes of Groups B and C they no doubt represent literal fact; from domestic scenes they have been transferred to scenes at the tomb merely for decorative effect, and with the entire disappearance of domestic scenes these accessories at length disappear also.

The two women are somewhat hastily drawn, but by an accustomed hand. The lines of the garments in particular show considerable skill and accuracy, and the faces and hands of the women, though not specially successful, are not the work of a beginner. The shape of the head and the treatment of the hair (except for the stephanos) are in line with the type of the present series.

The interesting part of the scene is its literalness. The painter had in mind some actual stele with its inscription and its bronze kantharos fastened on top; before such a stele he had seen women standing, as they presented an egg or started to fasten a sash about the stone. An egg, possibly an egg-shaped fruit, is seen with other offerings on the

basket which mourners bring to the tomb;[1] I do not know other cases in which the egg alone is held out toward the stele, but the literalness of this scene in other respects may justify the belief that this was actually the practice. As for the kantharos, the holes filled with lead in more than one gravestone at Athens indicate that the practice of placing metallic objects on such stones was by no means unusual; that these objects were bronze vases in many instances is more than probable. The imitation of the inscription is almost unique on white lekythoi.[2] Rarely on red-figured vases a real inscription is given on the pictured tombstone; most if not all these specimens come from southern Italy.[3] The presence of this inscription is one more proof of the literalness of the painter of the present lekythos.

11. Athens, Private Collection. Athens. H. 0.32 m.

On the shoulder palmettes with three leaves in front (and spaces for red leaves) and five leaves at the sides. Slip white and shiny. Maeander broken by horizontal crosses and checker-board squares. Preliminary sketch with blunt instrument in the soft clay. Drawn in yellow glaze.

At the right a large round tumulus about the top of which a taenia is fastened; behind it is a narrow stele with round top.

From the left a woman approaches to deck the tumulus with another taenia. She wears sleeveless chiton and bracelets.

This lekythos, like the preceding, marks the connection between Groups C and D. The reversion to the earlier shape, the shiny white slip, and the drawing in yellow glaze are found here; moreover in this instance there is but one figure and the scene is a duplicate of some found in the later group. The vase is interesting only as it shows that both Group C and Group D begin from the present series.

12. Naples, Heyd. 2433. Locri. H. 0.22 m.; Cir. 0.25 m.

On the shoulder an egg-pattern, then palmettes with two lotus buds below; the two sides are not symmetrical. Above the scene is a simple maeander. Slip quite brown. Drawn in very fine light brown lines, the hair and chair-legs in solid black. No color used.

Two women stand facing each other; the one at the right holds out her hand, the one at the left a phiale and pitcher, above a low stool. Both wear chiton and himation. The hair is held at the back of the head by a purple taenia.

This lekythos is described here because it has lotus buds with the palmettes on the shoulder, it is a question, however, whether the

[1] Benndorf, *Griech. Sic. Vas.* Taf. xvi, 1; xxii, 1. On remains of eggs and marble copies of eggs found in tombs see Raoul-Rochette, *Mém. de l'Inst. de France*, XIII, 1838, p. 780 f.

[2] A similar imitation inscription occurs on no. 20 *infra*, Athens, Nat. Mus. 1958. On a lekythos of Class III (no. 43, p. 86 *supra*) a real inscription occurs.

[3] Cp. Heydemann in *Commentationes in honorem Th. Mommseni* and other references, p. 86 *supra*, no. 3.

shoulder pattern does not come direct from the red-figured lekythoi independently of the other lekythoi in the present series. Neither the profile nor the hair recall the Athenian lekythoi of this period, nor does such a stool occur on other lekythoi.[1] Apparently the slip also is of a different consistency. The difference may best be accounted for by supposing that the vase is of local manufacture in imitation of Athenian ware.

Looking back at the series as a whole, one sees that it forms the transition from Group B to both Groups C and D. The lotus buds on the shoulder of the typical specimens continue the red-figured shoulder pattern found in Group B IV, series 2. Probably the change to the pattern on B IV, 3 and to this pattern appeared at about the same time but under different circumstances. The use of a preliminary sketch in this series, a practice of the maker of red-figured ware, goes with the fondness for the commoner shoulder pattern of red-figured lekythoi of the period. But the other pattern (without lotus buds) soon prevailed, and the separation of red-figured work from outline work on a white surface went on increasing. On the typical specimens of this series one also finds an unbroken maeander. This was the commoner form on red-figured lekythoi, not on the later lekythoi of the present class.

The yellow slip of fine creamy consistency, too light for the use of white enamel paint and not white enough for the free use of color in the drawing, goes with the lotus buds on the shoulder. The slip has changed and the enamel-white has disappeared; the drawing, however, is still in the same rather coarse lines of yellowish glaze as in the preceding group. And while the use of masses of black has almost disappeared, these painters do not yet experiment with the variety of colors that soon are to be seen.

As might be expected in such a period of transition, the combination of stiffness and grace, of convention and literalness, is very marked. New elements are introduced from real life with some freedom, for these painters are given to experiment in their subjects as well as in their technique. In general the figures are not new, they are the men and women who are seen on earlier lekythoi; Hermes is represented as on vases in a different technique, the babe is like those on earlier black-figured vases, only Charon is an absolutely new figure. Still,

[1] A woman seated on a similar stool is seen on a red-figured vase, published by Tischbein, IV, 16; *Élite Cèram.* I, 32.

the treatment of the face is changing, a new treatment of the hair and a different shape for the head come into use. The great change is in the use made of the figures; the adaptation of a Hector-Andromache scene for the tomb, the creation of the Charon scene, entirely new to vase painting, the excursion to the tomb, and the literal picture of actual worship at the tomb, — as compared with the repetition of what is familiar on other sets of lekythoi, this list of new scenes is very noteworthy.

Closely as this series is connected with Group B, it furnishes the links which connect that group with both Class V and Class VI of the present group and with Group D. The slender figures and rather small heads and a similar treatment of the garments are found in series **c** and particularly in series **e** of this Class V; the Charon scene and farewell scenes are found again in Class VI; while so many of the characteristics of Group D are present, especially in the case of nos. 10 and 11, that it is difficult to classify these vases at all.

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b. *Other experiments in the use of thin glaze on white.*

In addition to the large lekythoi for which the lotus bud on the shoulder is the characteristic mark, we may distinguish a series of small lekythoi with drawing in thin glaze (series **b**), and a series of large lekythoi with drawing in very black glaze (series **c**), which also belong to the period of transition. Experiments in the shoulder ornament and the maeander accompany variations in shape and new scenes.

13. **Berlin, Furtw. 2252.** Athens, Hagia Triada. H. 0.181 m. *Arch Zeit.* 1880, S. 134 f. Taf. xi.

Neck and shoulder white. On the shoulder Eros as a boy flies to the right horizontally. Eye *en face*, long hair, and high wings. On each side are palmettes with solid and outline leaves and one or two lotus buds. The body is heavy and the foot wide as compared with the slender neck. Above and below the scene are maeanders of a peculiar pattern. Slip thin and hard, yellowish. Drawing in glaze varying from yellow to black. The glaze is applied unevenly to hair and himation so as to produce the effect of shading. Eyes *en face*.

At the left a woman sits on an easy chair (cushion and footstool) holding up a wreath of small leaves before her. A quail on her lap looks toward her. She wears an Ionic chiton with fine fold-lines in thin glaze, bracelets, ear-rings, and a black himation over her knees. The hair is held by a wide cloth bound around her head.

Facing her a bearded man, seen from behind, leans on a knotty staff under his left shoulder; his right hand rests on his hip. The himation leaves right shoulder exposed. Details in yellow glaze. In the centre above hangs a mirror, and at the left an alabastron

is suspended by a cord from each handle. Behind the woman is a kalathos with bands of solid black.

Before the man is an inscription ΟΙVΝΠΙ+ΟΣ ΚΑΙΟΣ (from right to left), before the woman ΚΑΙΟΣ and behind her ΗΟΠΑΙΣΚΑΙΟΣ (from right to left).

A flying Nike is seen on the shoulder of a red-figured lekythos in Naples (Heyd. 3184), unlike this Eros in that her wings are spread in opposite directions. On each side are scrolls, and the main scene consists of a woman looking back at a kalathos. I do not find other examples of this shoulder ornament or of the peculiar maeander pattern. Such experiments in ornamentation are in harmony with the taste of a painter who adapts a new scene for use on white lekythoi, experiments with a technique not yet common, and adds a *kalos* inscription. The archaic form of the eye is found only on a few white lekythoi of Group A [1] and on the present specimen; the use of thinner glaze and the general style of the drawing distinguish this lekythos from those of Group A, though it may belong to the same period.

Both the figures on this vase have been found on the lekythoi already discussed. Women seated at home are often seen on lekythoi of Group B; one of them [2] is engaged in the same act of lifting a wreath. The man leaning on a staff under his arm and turned so that he presents his back to the spectators is common on red-figured vases of the period; the attitude is discussed above in connection with one lekythos on which it occurs.[3] What is new here is the particular type of domestic scene in which the figures are combined, viz. the visit of a middle-aged man to a woman in her home. The two types appear with other figures in a scene which is distinctly marked as a gynaikeion by the occupations going on there; [4] the present group may be described as an excerpt from such a gynaikeion scene, like the excerpts of Class II.[5] The visit of a youth to a woman in the woman's apartments is often depicted on red-figured vases of the fine period. He brings a bird as a present [6] or jewels in a casket ;[7] in the present instance the quail on the woman's lap may be the man's gift, or it may be simply the woman's own pet. Such pets often occur as the only sign that the interior of the house is

[1] Group A I, 4, Athens, Nat. Mus. 1809; II, 16, Athens, Nat. Mus. 1964.

[2] Group B IV, 3, no. 2, Athens, Nat. Mus. 1847. The woman seated at home also occurs in domestic scenes of the present group, *e.g.* no. 49, Athens, Nat. Mus. 1818.

[3] Group A III, 55, Munich, Jahn, 199.

[4] Tischbein, IV, pl. i.

[5] P. 57 *supra.*

[6] In a cage (?), *Mon. Inst.* IV, Tav. xxiv; in the hand, Tischbein, IV, pl. xxxix. Hermann, *Griech. Privataltertümer*, S. 116, A. 2 and 3.

[7] Gerhard, *Aus. Vasen.* Taf. 302, 1; cp. *Mon. Inst.* IV, Tav. xxiii.

intended.[1] It is only on lekythoi with drawing in dull color that the bird is actually in or on the hand of one of the persons represented. It seems that the tame bird is brought to the tomb for the definite purpose of amusing the deceased with his own earlier pets.[2] The duck (or goose) and small birds like thrushes or finches are commonly shown as house pets; the quail occurs quite rarely.[3]

14. Berlin, Furtw. 2445. Sunion. H. 0.26 m.

On the shoulder three palmettes with leaves alternately in black glaze and in red. Fine white slip. Complicated maeander broken by checker-board squares. Drawn in rather coarse lines of thin yellow glaze (nearly black for hair, lekythos, etc.). Fold-lines of garments in glaze. Red is used for garments and taeniae.

A slender stele with palmette in the triangular top rises from three steps decorated with two wide black lines. Several large red taeniae are fastened around the shaft; on the base rests a thick crown marked with black spots.

At the left a bearded man in profile stands leaning on a stick under his left shoulder, his right hand is raised to his head in mourning, in his left he holds out a black lekythos. He wears a dark red himation, sandals, and a fillet in darker glaze than the rest of the hair.

A youth approaches from the opposite side, his left hand on his hip, holding out in his right hand a long red taenia. He wears a himation with red edge.

15. Berlin, Furtw. 2446. Sunion. H. 0.256 m.

Ornamentation like the previous vase except that the maeander is broken both by checker-board squares and by horizontal crosses. The style of drawing is the same; the hair is more yellow.

A slender stele with suggestion of a palmette in the triangular top rises from two steps; three red taeniae outlined in glaze are tied around it; on the lower step stands a red pitcher. Above at the left a lekythos hangs in the field.

At the left stands a man, wrapped in a dark red himation, tearing his hair with his right hand. Opposite him stands a woman holding out a red flower (?) in her right hand. She wears an Ionic chiton without color and a red himation covering the left hand; her hair is bound up in a small knot.

The gesture of mourning, *i.e.* one or both hands raised to the head as if to tear the hair, does not occur again in the lekythoi catalogued under the present class; in later classes it occurs, though it is not common except in the "prothesis" scenes.[4] It may be regarded here

[1] Group B IV, 3, no. 10, Athens, Nat. Mus. 1963; C V, 46, Brit. Mus. D 51, etc.

[2] Athens, Nat. Mus. 1768; Stackelberg, *Gräber der Hellenen*, Taf. xlvi, 1; Louvre MNB 1729, Pottier, *Lécythes blancs*, pl. iv.

[3] Tischbein, V, pl. xl; Munich, Jahn, 358; lekythos, C V, 46, Brit. Mus. D 51; Tischbein, II, pl. xxxii, xxxiii, with which compare the lekythoi mentioned in preceeding note. The quail occurs on a red-figured hydria in St. Petersburg, *Comptes rendus*, Atlas, 1865, pl. iv, 3; and on a lekythos in Berlin (Furtw. 2459) with outlines drawn in dull color.

[4] Cf. Class VI, 1, no. 15, Athens, Nat. Mus. 1993; no. 25, Munich, Inven. 2170. The gesture is more common in the first class of vases with drawing in dull color. Oftentimes the little "souls" show the same gesture of lamenting, *e.g.* on Class V, no. 70, Brit. Mus. D 54.

as one of the realistic traits found in the earlier series of this class (a–c) as contrasted with the conventional treatment of the scene in series d and e. The lekythos in the field is a modification of the object hanging on the wall of a house in the domestic scenes; it is a lekythos because it is at the grave, but there is no wall on which it may hang.

The peculiar type of wreath on the base of the stele of no. 14 appears as a characteristic feature of the lekythoi of series e. Probably it should be regarded here as something which the painter copied from reality, and that even more literally than the wreaths on the base of the stele on a lekythos of the next series.[1] If this explanation is correct, we might go farther and say that its peculiar shape is either a rude effort to give perspective or that it shows the wreath as the man saw it, partly bent down by its own weight.

16. Berlin, Furtw. 2447. Sunion. H. 0.255 m.

Ornamentation and style like no. 15. Apparently the dark red used for the garment was added to enforce the outlines of the scene, even the outlines of the hair. Much damaged.

The scene consists of a single figure with no grave stele. A woman (her body *en face*) moves toward the right, carrying in both arms a naked dead boy. The stiffness of the dead body is realistic. The woman wears a long chiton in outline and a red himation. A thick red taenia is about her head, and her hair is short. In the field at the left hangs a large taenia such as was used to tie on grave stelai.

There could be no better example than this lekythos of the realistic tendency which so completely disappears in vases of the so-called Hygiainon series. A dead body is represented on outline lekythoi of later classes in the *prothesis* scene and in the scene of actual burial. The prothesis scene may be accounted for because it was here that lekythoi were actually in use; the burial scene is always idealized to a certain extent by the presence of the winged figures of Death and Sleep; only here has the painter deliberately chosen to represent in bald literalness the fact of death.[2] As on the previous vase the object hanging on the walls does not suggest the home, but the grave; it is a grave taenia hanging where there is no wall.

These three lekythoi, nos. 14 to 16, were found together, and resemble each other in technique so closely that we may regard them

[1] Class V, 22, Athens, Nat. Mus. 1935.

[2] The nearest parallel to this scene is a lekythos with drawing in dull color belonging to a much later class (Oxford, Ashm. *Jour. Hell. Stud.* XV, p. 328). Before the stele comes a woman carrying a dead child, apparently on a flat tray. In that case as in the present case, the scene is an unsuccessful, grewsome experiment; the only difference is that the painters of lekythoi of the first part of Class V are consistently modifying the lekythos scenes by introducing literal elements; the painter of the Oxford lekythos surprises us by this freak in a series that follows conventional lines rather closely.

as from the same hand. The use of thin yellow glaze with rather a coarse brush for outline drawing on a slip originally pure white is unusual. It seems that the picture was completed with this glaze outline, and that the dark red paint was then applied in such a manner that it easily rubbed off the wide glaze lines, leaving these original outlines exposed. The man at the left of the stele on no. 15 was drawn first without a garment, and the glaze lines of his legs now appear through the dark red like the lines of a preliminary sketch; in fact the glaze lines serve the same purpose as the sketch lines with a dull point in giving the basis for the figure. It is only on these three vases that we find any trace of the effort to reënforce glaze outlines with a brush containing red paint; the attempt was quite unsuccessful, and can be explained only as an experiment in the direction of the general use of dull color on outline lekythoi.

17. **Berlin, Inven. 3383.** Source not known. H. 0.336 m. (Fig. 44.)

The body of the vase expands slightly below the shoulder. Slip very smooth and white. The scroll and palmette pattern on the shoulder is unusually complicated; alternate leaves of the palmettes are dark red. Complicated maeander broken by complete oblique cross squares. Drawn in fine lines of light yellow glaze; hair in black blotches with yellow ends; garments and taeniae on stele in a pink wash. The preliminary sketch (which gave the figure at the right a slightly different position) is in lines of transparent glaze.

Fig. 44 (no. 17).

A slender tapering stele rises from three steps; two taeniae are fastened to the shaft; at the top is an egg moulding and a palmette resting on scrolls.

At the left a woman in profile approaches, holding a smegmatotheke in her right hand and a flat box or basket on her left arm. She wears a long sleeve chiton in outline and a himation in faded pink; her hair is in a loose knot, with lock free in front of her ears.

Opposite her stands a youth *en face*, looking at the stele and holding his right hand out (palm out) toward the stele. His only garment, a large himation now pink, covers his left hand and arm.

The use of thin yellow glaze for the drawing and the similar proportions of the figures lead me to classify this vase with the three preceding in spite of important differences. The stele is of a type which later is characteristic of one large group of lekythoi with drawing in dull color. The toilet vase is rarely found outside Groups B and C; otherwise the scene has little or nothing to deserve notice. While the woman is gracefully drawn, the youth with body and feet seen directly from the front reminds one of some stiff figures in the preceding group. The use of thin glaze for the preliminary sketch is unusual except in Class VI. It is a modification of the free use of glaze under color on the preceding vases, which is found occasionally on vases of the present group.

The first vase in this series is unique and is classified here only for convenience; strictly speaking, it is quite outside the lines of classification which have proved useful for almost all these outline lekythoi. The three vases from Sunion belong at this point in the general line of development. They preserve the coarse lines of pure yellow glaze which are found on characteristic specimens of the first series, but the slip is of the white chalky variety found on the following series. Here again the palmettes have both black and red leaves; this use of red on the shoulder is found on many later types of lekythoi, but it does not occur regularly on later specimens of Class V. The only color besides glaze used on these lekythoi is red, sometimes rather dark when it is applied thickly, but becoming pinkish when it is thin. The general proportions of the figure and in particular the shape of the head are different from what was seen in series **a**. Some elements remain in the following series; in general, however, these vases stand at one side and contribute little to the later development.

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c. *Drawing in rather coarse black glaze lines.*

A small series of lekythoi closely related continue the tradition in many points from series **a**. The slip here is of fine chalky white, the ornament is nearer the type which soon becomes typical, and the drawing is done with a glaze that comes out almost black. The heavy, quite even lines recall the yellow lines of the previous series, many details in the figures are similar, and the same spirit, the same contact with reality, is found again here. The almost entire absence of

color, except on the one "Prachtstück," may be partly due both here and in series a to the use of materials which would not stand the test to which these lekythoi have been subjected.[1]

20. Athens, Nat. Mus. 1958, Cv. 1690. Eretria. H. 0.37 m. Δελτίον, 1892, σ. 77, 7; *Jour. Hell. Stud.* XIX, 172. (Fig. 45.)

On the shoulder egg-pattern and three palmettes (in front the palmette has six leaves); the maeander is broken by checker-board square. Drawing in rather coarse black lines; no color.

FIG. 45 (no. 20).

In the centre a stele rises on three steps and is crowned by a rather large acroterion; above an egg-pattern is a black triangle with reserved palmette, while at each side is a scroll ornament with small palmette in outline. At the top of the shaft is an imitation inscription in five lines; below it an outline taenia is tied around the shaft. On the lowest step are four circles.

At the left stands in profile a woman holding out a taenia with hatched pattern in her right hand, and with her left raising her himation to wipe the tears from her eyes. She wears a chiton with long loose sleeves and himation. A fillet holds the knot of hair at the back of her head.

[1] The first three numbers have been discussed by Bosanquet, *Jour. Hell. Stud.* XIX, 169.

Opposite her stands in profile with bowed head a young woman (?) holding out in both hands a large basket containing fruit (pomegranates) and taeniae. Her hair is short; she wears chiton and himation draped from behind over both arms. In front of her hangs a small lekythos.

The imitation inscription has been discussed in connection with no. 10 (p. 193); in spite of the carelessness of that vase some other points of resemblance with the present number might be traced, resemblances, however, which are common to other members of both series. The figure at the left is peculiarly interesting in the literalness of its conception. Occasionally on later lekythoi, for instance in the earliest class with drawing in dull color, a man is represented as tearing his hair, though this is unusual except in *prothesis* scenes. The simplicity with which this woman raises her garment to wipe away the tears that could not be restrained is evidently copied from reality. The outline of the back of the figure and the large loose sleeve are often seen on vases of Group B. The taenia with peculiar marking which she holds out occurs on most of the lekythoi of series **e** in the present class. In spite of the full drapery and the basket which is almost always carried by women, the short-haired person at the right may be a young man. The short hair, as Bosanquet suggests, might indicate a slave; both the face and the figure look more like those of a youth.

21. **Athens, Nat. Mus. 1959, Cv. 1691.** Eretria. H. 0.36 m. *Δελτίον*, 1892, σ. 77, 8; *Jour. Hell. Stud.* XIX, 172.

The shoulder ornament is like that on the previous vase and the maeander is broken by the checker-board square. Drawn in coarse lines of black glaze. A color now pink is used for taeniae and one garment.

In the centre a short shaft rises from three high steps and is crowned by a rounded top with egg-pattern and reserved palmette. On the shaft are tied three pink taeniae. There are traces of four circles on the lower plinth.

At the left a woman stands *en face*, looking at the stele with bowed head. In her right hand she holds up a small lekythos; on her left arm is a large deep basket containing taeniae. She wears an outline chiton, girded over a long overfold. A fillet holds the knot of hair at the back of her head.

On the right a youth sits on the second step with back toward the stele, holding a spear on his right shoulder. He wears a short pink garment, boots laced nearly to the knee, and a high round cap. Above him a taenia hangs looped up, while on the opposite side of the stele hangs a small purse.

As on the previous vase, the lines of the figure at the left of the stele suggest figures on vases of the previous group. This manner of wearing the chiton belongs to a rather limited epoch soon after the middle

of the fifth century B.C. It has occurred on a few vases of Classes II and III; except on the figure of Athena, which was influenced by the plastic type, it is rarely seen on red-figured vases of the fine period. Though the figure itself has nothing unusual about it, in combination with the somewhat pensive youth on the other side of the stele, it forms a group as literal as that on the preceding vase. On later lekythoi one sees the dead himself sitting by the stele; such an interpretation of this scene would be out of line with the simple literalness of the artists who painted the lekythoi of this group. It is simply a mourner, a young ephebos, who rests on the steps of the tomb, thinking perhaps of a brother he has lost.[1]

22. **Athens, Nat. Mus. 1935, Cv. 1692.** Eretria. H. 0.49 m. Δελτίον, 1889, σ. 136, 1; *Jour. Hell. Stud.* XIX, 169, pl. ii.

Scarcely any of the shoulder ornament is visible. Maeander complicated, unbroken except by the top of the stele. Drawn in nearly black glaze; light brown and blue are used sparingly.

The shaft of the stele rises from six steps and is crowned with a triangular pediment with egg-pattern and reserved palmette. From the fourth step rises an elliptical tumulus with wreaths on its top. On the shaft is one outline taenia. On the third and sixth steps stand lekythoi with wreaths hanging from alternate ones. On the second step are six circles (black outlines filled in with brown), on the bottom step a spray of foliage.

At the left a youth stands *en face*, looking at the stele; on his left shoulder are two spears; his right hand rests on his hip. He wears a brown chlamys with black folds; a blue petasos hangs on his shoulder. Long curls of hair drop on his neck.

At the right a woman rests her left foot on the lower step and holds out a shallow basket containing wreaths. She wears a Doric chiton with long overfold from the shoulder; her hair is gathered in a round knot at the back of the head, and pulled out loose around the face. Above her in front hangs a small lekythos, and behind her a mirror.

Although this lekythos resembles the two preceding in so many details that we must regard them as coming from the same shop, possibly from the same hand, it is of so much finer workmanship as to stand quite by itself. Alone with so much "shop-work" it is an example of what the lekythos painter could do in a large simple manner when there was occasion for something better. To match the graceful figure of the ephebos on the left one must turn to the best red-figured vases of the fine period. The Achilles standing alone on one side of a beautiful amphora in the Vatican [2] repeats this type almost exactly, — a youth standing on his left leg and leaving the right free, his right hand on his hip, the spear on his right shoulder, — though the Achilles

[1] For the crossed legs cp. the seated man on a vase in Vienna, Sacken-Kenner, S. 201, 116, Laborde, I, pl. xxii.

[2] Gerhard, *Aus Vasen.* Taf. 184; *Mus. Gregor.* II, 58.

is in armor and his head is smaller. In other words this is an excellent specimen of a red-figured type which could hardly have been reproduced except by a hand trained to do the same thing in the other technique. Though both figures have a somewhat severe profile, the woman on the right belongs as clearly to this class of outline lekythoi as the youth to red-figured "Nolan" amphorae. The Doric chiton falls over her raised knee, as she leans forward holding out her basket, in lines almost too detailed and realistic for the highest beauty. This treatment of the folds of the garment and the way the hair is drawn tightly across the top of the head, between the loose locks in front and the knot behind, have already been mentioned in connection with earlier vases of this class.[1] As on these other lekythoi, the painter is working from reality, drawing the woman as he has seen her holding out her basket at the tomb.

The large oval, supposed to represent the tumulus proper,[2] which is fairly common in Groups C and D, appears here for the first time; as is frequently the case, it stands well up on the steps, though not on the top step of all. The blue foliage on top of it is peculiar to the present specimen. The reserved palmette on the acroterion is regarded by Bosanquet as a literal reproduction of the palmette with egg moulding underneath as it was carved in relief on the shaft of a stele.[3] This literal reproduction of actual scenes is a striking characteristic of the present series; still the device in question would hardly occur here except that on red-figured vases the egg moulding and the palmette used with the scroll for ornament is given just this "reserved" form. Like the youth at the left of the stele, it is a red-figured type transferred with little or no change to an outline lekythos. The effect is to make the stele a little top-heavy, so that the device is soon discarded. —The presence of vases on the steps of the stele has been mentioned above ;[4] the wreaths hanging from alternate vases are either a convention of the painter or an indication that the vases were in some way fastened in place so as not to be pulled down by the weight of the wreaths. Pictures of broken vases [5] show that they often were not fastened in place. Large vases, however, must have been held in place, as were the large marble vases which later constituted the grave monument.[6]

[1] No. 4, page 187. The same garment is treated in the same manner, and the head is similar, though the figure as a whole is entirely lacking in the grace possessed by this woman.

[2] On black-figured ware, *e.g.* Gerhard, *Aus. Vasen.* Taf. 199; on red-figured ware, *e.g.* Harrison, *Prolegomena to the Study of Greek Religion*, fig. 45.

[3] A similar palmette occurs on nos. 20, 21, and 58.

[4] p. 187 and note 4, no. 4, of this class.

[5] C VI, 1, no. 25, Munich, Inven. 2170.

[6] Cp. the vase, no. 26 *infra*; also *Mon. Inst.* VIII, Tav. v.

If one considers the literalness of the painters of this series in other respects, it seems probable that these small lekythoi were perhaps made of bronze and were fastened in place. — The row of circles on the second step of the base occurs only on two or three other lekythoi.[1] It has been suggested by Mr. Bosanquet that as the oval of the tumulus seems to give the ground plan in an effort to give perspective, so these circles are intended to represent holes in the horizontal step of the base. The only other explanation possible is that they represent some ornament, as for example rosettes, on the perpendicular surface of the step. It is not easy to see why holes for vases should be left without the vases on a finished monument; nor, if rosettes were intended, is there any real reason why the painter should not have made rosettes when other points are given with such detailed literalness.

23. **Leyden, 555.** H. about 0.30 m.

On the shoulder are traces of three normal palmettes with added red leaves. No maeander remains, nor are there any traces of color in the scene. The outlines are drawn in even lines of glaze (not very fine) which have faded to a dull brown. The hair of the youth is drawn in close parallel lines.

On three steps stands a simple shaft with square top.

At the right a woman standing *en face* extends her right hand, palm out, toward the stele; on her left arm she carries a kanistron. She wears a chiton with long overfold; her hair is in a round knot at the back of her head.

Opposite her a youth in profile holds out his right hand, palm down, toward the stele; on his left arm hangs a chlamys, and in his hand he carries a spear.

24. **Leyden, 556.** H. about 0.30 m.

On the shoulder are three normal palmettes with added red leaves, and extra leaves in the scroll by the handle. The maeander is simple. Drawn in even lines of black glaze; no trace of any color remains.

On three steps stands a simple shaft with square top.

At the right a youth *en face* carries in his left hand a spear erect, and holds out his right hand (palm in) toward the stele. He wears a chlamys, and his hair is in long curls.

Opposite him a youth in profile carries two spears on his left shoulder and rests his right hand on a short staff. His short chiton is girded and the sides are pulled out loose over the girdle. His hair is short and not curly.

These two vases are evidently a pair, and they are closely allied to the lekythos to be discussed next. The stele with plain flat top is characteristic of the first group of lekythoi in dull color, but a few more specimens are found in Class VI. These rather clumsy, heavy figures with short legs have little in common with most of the figures

[1] Nos. 20 and 21, Athens, Nat. Mus. 1958 and (apparently) 1959; no. 54, Athens, Nat. Mus. 1960; C VI, 2, no. 12, Brit. Mus. D 56; A III, 59, Athens. Cp. the base of a tumulus on a red-figured vase, Harrison, *Prolegomena to the Study of Greek Religion*, fig. 45.

on these lekythoi. The long, prominent nose, the square chin, and the careful eye with small pupil against the upper lid appear on both vases. The work is the painstaking effort of an unskilled hand, rather than the hasty product of a skilled painter.

25. **Athens, Nat. Mus. 1797, Cv. 1684.** H. 0.41 m. Dumont-Chaplain, I, 390, pl. xxxv.

The palmettes on the shoulder have disappeared. Maeander complicated, unbroken. Drawn in even lines of glaze now rather brown; the himation is in dull brown. The preliminary sketch with a dull point can be detected.

The slender shaft of the stele rests on three steps, and is crowned by a leaf moulding, scrolls, and palmette.

At the left a young girl in profile holds out both hands toward the stele; in the right is an alabastron, in the left was perhaps a taenia. Her garments have entirely disappeared. Her hair falls in straight locks to her shoulders.

Opposite her is a bearded man in partial profile, resting his right hand on his staff. He wears a brown himation.

The even lines, once black, of this scene recall the two preceding vases; in particular the treatment of the girl's hair in close parallel strokes is almost the same as in the case of the youth at the left of the stele on no. 23. While the figures are rather stiff and repeat familiar types, the drawing is extremely careful and much more successful than on the two preceding vases. The taenia about the lower end of the stele is of a type quite characteristic of series **e**.

26. **Cornell University.** H. about 0.30 m. (Fig. 46.)

Palmettes on the shoulder normal. Complicated maeander broken by oblique cross and horizontal cross of the same form. Drawing in fairly coarse lines of black glaze.

On three steps, the middle one as wide as it is high, stands a large lekythos, drawn in outline. It is high enough to reach into the maeander, which is not broken at this point. Except for the large handle and bell-shaped mouth, the lekythos is of the normal type.

At the left stands an ephebos holding a spear in his left hand, his right hand against his hip. He wears a petasos, a chlamys of some thick material, and boots laced halfway to the knee.

At the right, also facing the stele, a second ephebos sits on a pile of rocks with right foot drawn up. In his right hand he holds two spears erect, in his left a short sword in its scabbard. His garment is under him and over one leg; he wears a high round hat and boots like those of his companion. Both figures are in three-quarters profile; the left arm of the seated youth is foreshortened (?) awkwardly.

The genuineness of the drawing on this vase may well be questioned. The peculiarity of the maeander and the figure at the right

with its awkward lines and unusual face are responsible for this impression. The interest of the scene, however, the way the monument is carried up into the maeander, and the readiness of the painters of this series to deviate from traditional types of figures have led me to include the lekythos in the present discussion, in spite of my doubts as to its genuineness. A large marble lekythos was a common form of the funeral monument in the fourth century, while the earliest specimens go back perhaps to the middle of the fifth century; if the present vase belongs in this series, it must be about as early as the earliest marble lekythoi, though the use of large vases of pottery is thought to have been customary early in the fifth century.[1] A smaller vase on top of a high stele occurred on a lekythos already discussed, and on Italian red-figured vases of late date the high stele is quite commonly surmounted by a krater or similar vase.[2]

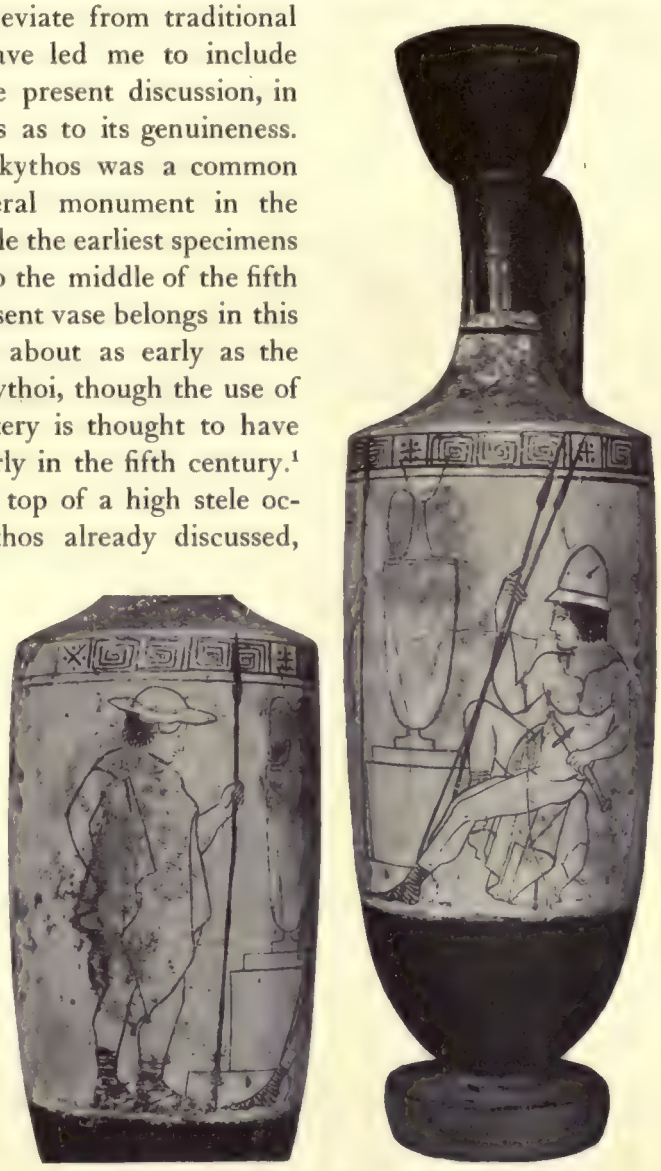

FIG. 46 (no. 26).

Not only the broad black lines of glaze, but the treatment of the hair in separate locks with the same brush, are characteristic of the present series. The profile also of these youths is not unlike that of the seated figure on no. 21. The eyes with added lashes produce a different impression; on the

[1] *Ath. Mitth.* X, 359 f. and Taf. xiii.

[2] No. 10 of the present series, Munich (uncatalogued), p. 193; an example of the vase on a stele occurs on an Italian vase figured by Tischbein, V, pl. x.

short head of the figure at the right they seem to leave no room for the bridge of the nose. As on nos. 21 and 22, the left-hand figure is conventional. The ephebos is very like the Hermes on a red-figured vase figured by Gerhard.[1] The attitude, the dress except for Hermes' chiton, even the boots are the same; the build of the ephebos alone is somewhat heavier and more clumsy.[2] On the same vase Athena supports her right elbow on the raised right knee, as does the ephebos on the right. Like the youth on no. 21, he is seated pensively by the tomb, perhaps the tomb of a comrade in arms. Perhaps the awkward drawing of this figure is due to the unsuccessful attempt of the painter to give what he had seen at the tomb.

27. **Athens, Nat. Mus. 1790, Cv. 1775.** Athens. H. 0.345 m.

On the shoulder are typical palmettes. The maeander is broken by checker-board squares. Drawing in rather coarse lines of not very shiny black. Red and brown are used for garments.

On three steps stands a rather heavy stele. The top is circular with rude palmette; near the top of the shaft hangs (or is painted) a wreath, and below it a taenia is tied around the shaft.

At the left is a woman bringing a flat basket of taeniae to the stele. She wears a red chiton, a himation drawn in outline, and a wide cloth supporting her hair at the back of her head.

Opposite her stands a youth, holding his right hand out in front of the stele toward the basket. He wears a long brown himation. Curls are drawn along the edge of his hair.

This vase, which is much the worse for wear, closely resembles the one next to be described in style and in many details of the drawing. The conventional scene is varied by the gesture of the youth, who seems to be taking one of the taeniae from the basket to bind it on to the stele. The stele has the same round top as no. 21, a type which soon disappears. Whether the wreath is intended to represent a real wreath or a wreath painted on the actual stele, it points to the practice of hanging wreaths on the stele, just as, on no. 22, they are hung from lekythoi fastened on the base. In any case its presence is another instance of the literalness of the painter.

28. **Athens, Nat Mus. 1789 (Coll. 651), Cv. 1681.** H. 0.376 m. Benndorf, *Griech. Sic. Vas.* Taf. xx, 2.

The palmettes on the shoulder are typical; the complicated maeander is broken by checker-board squares. The maeander and enclosing lines were added after the main sketch was complete. Below the scene are two purple lines on the black surface. Drawn in medium lines of black, not very shiny. Preliminary sketch with a dull point. The

[1] Gerhard, *Aus. Vasen.* Taf. 144.

[2] Cp. nos. 23 and 24 *supra.*

tumulus with stele and taenia are drawn in dull color, now faded; no other traces of color remain.

From the high round tumulus rises a stele with triangular top (not completely given in Benndorf's illustration). Several taeniae are draped around the top of the tumulus, and the ends hang down.

A woman at the left approaches (both feet flat on the ground), carrying an oinochoe in her left hand and pouring from a phiale in her right hand. She wears a chiton with long loose sleves and a himation reaching below the knees, both in outline. Her hair is held up behind by a cloth wound twice around her head.

At the right a youth stands in profile with head bowed, holding a spear in his right hand. He wears a short chiton and a chlamys which covers his left arm. His hair is drawn with little curls by the same brush as the rest of the figure; a petasos hangs on his shoulder.

Perhaps on no other lekythos is the tumulus so literally treated as here. On a black-figured loutrophoros already cited [1] the tumulus has the same form; it has the appearance of being covered with stone or tiling, and on the top is represented one of the grave amphorae. That scene, with its mourners about the tomb, is no doubt literal. The tumulus and stele here may be copied from reality, or it may be a tradition from the earlier ware; in either instance it is true to fact. With this monument is combined a typical "farewell" scene, as though the farewell were taking place at the tomb instead of occurring in the house. One type of farewell scene has already been mentioned,[2] and others will be discussed in connection with the next series. The proper farewell scene at the grave is unusual; on one red-figured amphora of about this period [3] an ephebos is represented with two women at a grave stele, but as both women have offerings for the tomb it is not distinctly a farewell scene. As compared with such scenes, the present vase differs in that ordinarily the woman has only a Doric chiton, not the Ionic chiton and himation,[4] *i.e.* the scene is ordinarily placed in the house. On one vase figured by Tischbein [5] the two figures reappear as on this vase, but two other persons also are represented. Moreover the departure of a warrior in full armor is given more commonly than the departure of an ephebos.[6] In spite of these differences the scene belongs distinctively to red-figured ware, and all of these figures are types on such ware.

The high round head of the ephebos reminds one of the heads in series **e**. The treatment of the garment folds, however, as well as the

[1] Gerhard, *Aus. Vasen.* Taf. 199.
[2] No. 1, Berlin, Furtw. 2444, p. 183.
[3] Vienna, Sacken–Kenner, 268, Tischbein V, pl. xv.
[4] *E.g.* Vienna, Sacken–Kenner, S. 209 (2) and 201 (116), Laborde, I, pl. xxi and xxii.
[5] Tischbein, I, pl. xiv.
[6] Gerhard, *Aus. Vasen.* Taf. 158.

broad, dull-black glaze lines, are sufficient to justify the classification of the vase here, even apart from the kind of maeander. The two purple lines on the black below the scene are an interesting example of an early tradition persisting long after it has been generally discarded.

29. **Athens, Private Collection.** H. 0.318 m.

Typical palmettes with red alternate leaves on the shoulder. Drawn in fairly coarse lines of black glaze, now rather dull. Two shades of red and a blue occur.

On three steps stands a slender stele surmounted by a low pediment; there are traces of a light red taenia near the base.

At the left a woman stands squarely on both feet, looking at a light blue taenia which she holds out in both hands. She wears a Doric chiton, and her hair is held by a cord wound around it five times.

At the right stands a youth, wrapped in a large red himation.

The present series is connected with series **a** much more closely than with series **b**. The change of paint used in the drawing from a thin yellow glaze to a rather dull black glaze constitutes the most important difference, while the slightly yellow slip found in most instances of the first series does not occur here. The left-hand figure on no. 20 preserves both the garments and the treatment of the hips under the garments from Group B, as do certain specimens of series **a**. It is only in these two series that an imitation inscription is found, and the checker-board break in the maeander is rare on other lekythoi. The treatment of the garment folds on the left-hand figure of no. 20 and the right figure of nos. 22 and 28 is quite in the style of series **a**. Finally, the shape of the head and treatment of the hair on the left-hand figure of nos. 20 and 21 and the right-hand figure of no. 22 correspond to a type pointed out in connection with series **a**.

In contrast with the lotus bud on the shoulder of lekythoi in the first series, the ornament is much nearer the type common in the following series. The alternate leaves of red in the palmettes are found on most of these specimens as on many later lekythoi. The rather careful maeander with its including lines around the vase is broken in several instances by the top of the stele.[1] Unimportant as the fact seems, it sheds light on the manufacture of the vase. In later times the lekythoi were made in large quantities, and received their formal decoration before coming to the painter who drew the persons and the stele. But

[1] On no. 20 the maeander is broken; on no. 22 both maeander and including lines are broken; on no. 28 the including lines are broken; on no. 26 the lekythos cuts the maeander, which is not broken.

whenever the maeander, and particularly the lines enclosing the maeander (made on the wheel), were broken by the top of the stele, they must have been drawn later than the stele and probably by the same hand which drew the stele and the figures by it. In other words the differentiation of labor which took place when the lekythoi were manufactured cheaply in large quantities was not yet common. The more careful lekythoi, at least, were probably the work of some one man from beginning to end. At the same time the use of the preliminary sketch becomes infrequent. When the general outline of the scene is perfectly familiar, it is less necessary. In the use of color also a change is taking place. Along with the brown which had been used freely on vases of Group B a good red is now in use, and blue is tried on nos. 22 and 29; while the red is found quite regularly in the following series, blue is rarely seen.

In the scene itself the occurrence of the tumulus for the first time [1] should be noted. It appears first in the literal form as represented on earlier ware,[2] then in an egg-shaped variety, resting like the stele on several steps. This latter form, which appears on later lekythoi with drawing in dull color, may possibly be a rude attempt at perspective as Bosanquet suggests; however it originates, it becomes conventional and is drawn in place of the stele on several steps. The shaft of the stele is rather slender on lekythoi of this series and is surmounted either by a triangular pediment or a round top with palmette. The reserved palmette and egg moulding, which have been mentioned as characteristic of this series, are evidently transferred from the red-figured technique; the use of the checker-board pattern in the maeander is to be explained in the same way.

Accordingly, when one turns to the figures themselves, he is not surprised to find types which definitely belong to red-figured ware of this period (*e.g.* the left-hand figure on nos. 22, 26, and 28, as well as the second figure on the latter vase) along with types found mainly on white lekythoi. On no. 28, for example, the hair of the woman is supported by a broad band underneath, as is often the case on red-figured ware, while on nos. 20 and 21 the mass of hair at the back of the head reminds us of one method of treatment on vases of Group B. Some features of the profile, particularly the full lower lip (*e.g.* on the youth at the right on no. 28), suggest a date earlier than would be assigned to these lekythoi on other considerations.

[1] With the exception of Class A III, 59, p. 96.

[2] *E.g.* a black-figured lekythos, Naples, Inven. 111609; *Jour. Hell. Stud.* 1899, p. 229, fig. 10.

The most interesting feature of this series is the tendency to introduce new elements derived from the painter's own observation. In contrast with the academic figures of the next series and the repetition of a few types on lekythoi of later groups, there is a certain freshness and reality here, due to this literal turn of the painter. The woman wiping her eyes with her garment before an inscribed stele (no. 20), the pensive youth sitting on the steps of the monument and the woman setting down her basket before the stele (nos. 21 and 22), the youth taking a taenia from the basket (no. 27), the literal tumulus and stele (no. 28), the large lekythos taking the place of the stele (no. 26), are such elements drawn from actual scenes, elements which add to these vases a touch of real pathos.

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d. *"Academic" series.*

The finest specimens of the present class, and some of the most beautiful lekythoi in our museums, belong in the series now to be considered. Such delicacy and firmness of line as appear in these drawings are not excelled in the best red-figured work. But with all the care lavished on the drawing, with all the precision and devotion of the artist, the figures are conventional and often stiff. The scenes represented are few, the particular figures occur again and again, and there seems to be a distinct effort to avoid anything new or unfamiliar. Several vases with the phrase "Hygiainon kalos" have served as the starting-point for determining the series.[1] In the following pages I have separated from what Mr. Bosanquet calls the "Hygiainon group" a small series (series **e**) which, though they are closely allied to the Hygiainon vases, present certain clearly marked peculiarities, such as the stiff slender figures and small heads of the persons represented; while in this series I have for convenience included two slightly varying types, vases on which the drawing is in fairly broad lines of thin yellow and without much solid color, and vases with fine lines and more general use of color. My reason for separating series **e** and leaving the other two types together is a purely practical one; in the former case it seemed a comparatively easy task, in the latter very difficult. In general the vases of this series have a fine white slip, often almost shiny; the three palmettes on the shoulder approach the type which later became typical;[2] the maeander is ordinarily in reversing series,

[1] *Jour. Hell. Stud.* 1899, p. 179 f. [2] *Ibid.* p. 179, fig. 5.

separated by dotted oblique crosses. The household scenes, including a few which may be interpreted as preparation to visit the grave, predominate; the last seven or eight in the series are scenes at the grave.

32. **Acerra, Spinelli Collection.** From Suessula (Campania). *Bullet.* 1879, p. 148 f.; *Röm. Mitth.* 1887, S. 262, Taf. xii, 5; *Jour. Hell. Stud.* 1896, p. 166, 12; 1899, p. 180; Klein, *Lieblingsinschriften*, S. 166, 6.

On the shoulder, egg-pattern and palmettes; maeander reversing, broken by dotted oblique crosses. The chair is in dull pink, and the himation of the seated woman is bright red.

At the left sits a woman in profile, her head bowed, holding some object (no doubt it is a wreath which has disappeared) in both hands. She wears a sleeve chiton, and a himation is wrapped about her knees.

From the right a woman approaches, holding out both hands as if carrying a taenia. She wears a sleeve chiton, girded over a long overfold. In both cases the hair is bound at the back of the head in a flat knot, and left loose about the forehead.

In the field at the left hang mirror and oinochoe, at the right a sakkos. Between them is the three-line inscription ΑΞΙΟΠΕΙθης ΚΑΛΟΣ ΑΛΚΙΜΑΧου.

33. **Oxford, Ashm. Gard. 266.** Gela. H. 0.35 m. *Catalogue*, pl. xx; *Jour. Hell. Stud.* 1899, p. 1801; Klein, *Lieblingsinschriften*, S. 162, Fig. 42.

On the shoulder palmettes in red and dull black (?) almost effaced; maeander reversing, broken by dotted oblique crosses. The chair and the body of the cithara are in dull pink; traces of red (?) for the himation of the seated figure.

On a chair at the left sits a woman in profile, her head bowed, playing on a cithara with round base with her left hand while her right hand holds the plectron. She wears a sleeve chiton and a himation is wrapped about her knees.

At the right another woman stands in profile, carrying a lyre in her right hand and extending her left hand from the elbow. She wears a sleeve chiton girded over a long overfold. In both cases the hair is in a rounded knot at the back of the head and loose around the forehead (that of the right-hand figure is restored), and both women wear ear-rings.

In the field at the left hang sakkos and mirror, at the right an oinochoe. Between the women is the three-line inscription ΑΛΚΙΜηΔΗΣ ΚΑΛΟΣ ΑΙΣ+ΥΑΙΔΟ.

The three-line inscription with the name of the father occurs on only a small number of vases, the two under discussion, several in the preceding class (B IV, 3), and a few red-figured vases.[1] Of the four names on these two vases Alkimachos and Axiopeithes are found elsewhere on vases;[2] Klein mentions six red-figured vases (of the "early

[1] Cp. *Arch. Anz.* 1890, S. 11; *Jour. Hell. Stud.* 1896, p. 165.

[2] Klein, *Lieblingsinschriften*, S. 162, 165–167; cp. *supra*, p. 147.

fine" period) with Alkimachos, on three of which the *omicron* is given in the form of *omega* as in the Thasian or Parian alphabet. This type of inscription is the first of several indications that this series of Class V was contemporaneous with the later vases of Class IV.

Perhaps the closest parallel to the two vases among the lekythoi already considered is the "Dromippos" vase in Berlin.[1] The objects hanging on the walls mark the interior of a home; the seated woman with mantle about her knees and the attendant before her with one or both hands extended are types long familiar to painters of these lekythoi; the wreath, also, which we may supply in the hands of the seated figure on no. 32, is part of this seated type. On the other hand, the treatment of the hair on the Dromippos vase is not what would be expected in Class IV, and the "crinkly" edges of the chiton of the standing figure can be matched only on vases of the present series in Class V. But while the three vases are alike in all these points, the difference in the spirit of the composition is very marked. The presence of the child on the Dromippos vase indicates a rather bold realism within the lines of the old types; the Axiopeithes vase simply repeats the old types (with the possible exception of the gesture of the standing woman), and the Alkimedes vase combines a red-figured type of musicians[2] with the familiar lekythos figures. It is the Axiopeithes vase which both in its stereotyped figures and its exquisite drawing best exemplifies the ideals of the present series.

The Oxford vase, no. 33, is interpreted by Mr. Gardner as depicting a music lesson. So far as the presence of the musical instruments is concerned, and the manner in which the cithara is played, this scene repeats the music lesson type.[3] Yet it should not be forgotten that this vase shows no music lesson; it is the familiar domestic scene of seated and standing women with musical instruments introduced almost as attributes; certainly all that would point to a lesson is omitted. The presence of the round cithara and the lyre in the same scene is unusual and may be due to the fact that both are hardly more than attributes.[4]

34. **London, Brit. Mus. D 53.** Athens. H. 11¾ in. *White Ath. Vases*, pl. iv; *Jour. Hell. Stud.* 1899, p. 180.

[1] B IV, 3, no. 7, Berlin, Furtw. 2443.

[2] Vienna, Sacken–Kenner, 196 (76).

[3] *E.g.* Berlin, Furtw. 2285 (kylix of Douris); the cithara and lyre are played with the left hand and by a plectron in the right hand.

[4] Lyres are played and a round cithara hangs on the wall in the Linos vase, *Annali*, 1871, Tav. F; cp. also Brit. Mus. E 271.

On the shoulder egg-pattern and palmettes with alternate leaves red; maeander broken by dotted oblique crosses, not reversing. Drawn in fine lines of brown glaze; the hair is filled nearly solid with black strokes on a yellow glaze surface. Dull pink with brown markings is used for the chair, dull black for the wreath, and bright red for the himation of the seated woman and for the sakkoi.

On a chair at the left sits a woman in profile holding up the ends of a wreath as if to fasten them together. She wears a chiton and red himation.

Before her stands a woman (body but not feet *en face*) looking down at her and offering her a cord with her right hand. She wears a chiton girded over a long overfold. The hair of both women is rolled in a flat knot at the back of the head and laid in curls along the forehead.

In the field on each side hangs a sakkos, and above the seated woman is an oinochoe.

The purity of the profiles of these women is hardly excelled on the "Hygiainon" vases, and the drawing may well be from the same hand. The crinkly edges of the garments noted on no. 32 are not found either on this vase or on the Hygiainon vases; the eyes also are very simply drawn.

35. **Worcester Art Museum** (U.S.A.). H. about 0.35 m. **Plate IX, 1.**

On the shoulder egg-pattern and typical palmettes; maeander reversing, broken by dotted oblique crosses. Drawn in fine lines of brown glaze; the sketch lines of the body and garment in much thinner glaze show through the applied color of the garment. Purple is used for the ribbon on the hair; the taeniae on the basket are painted in thick white with added glaze details.

At the left a woman in profile stands with bowed head holding out in both hands a large basket containing taeniae. She is dressed in a sleeveless chiton girded over a long overfold; her hair is held in a loose knot by a cord wound around it several times, so as to fall over the forehead and in front of the ear.

Facing her stands a woman holding in her right hand a toilet vase.

In the field at the left is a small oinochoe. Between the figures is the inscription ΗΥΓΙΑΙΝΟΝ ΚΑΛΟΣ.

36. **London, Brit. Mus. D 48.** Athens. H. $14\frac{1}{4}$ in. *White Ath. Vases*, pl. ii; *Jour. Hell. Stud.* 1896, p. 157 f., and 1899, p. 180; Klein, *Lieblingsinschriften*, S. 167.

On the shoulder egg-pattern and typical palmettes; maeander broken by horizontal reserved crosses, not reversing. Drawn in fine lines of brown glaze, which was used for the first sketch of the body as well as for the parts which were not to be covered with color; the lines of the himation, however, were drawn in an almost transparent glaze to which the color does not adhere. The himation and sakkoi are bright red. The body of the vase is separated into two parts by a horizontal partition; the lower portion has a hole in the side of the vase about three centimetres from the bottom.

At the left stands a woman in profile, holding out in her arms a rolled-up mantle which she is giving to her attendant. She wears a sleeve chiton with long overfold un-

girded; her hair is held in a mass at the back of the head by means of a purple band, and a large curly lock is left loose in front of the ear.

Before her stands in profile a girlish figure with short curly hair, who holds out both hands to receive the mantle. She wears a sleeve chiton (once light red) girded over a long overfold.

Above the girl hangs a small oinochoe, and on either side of the scene a sakkos with strings ending in a trefoil. In the centre is the inscription ΗΥΓΙΑΙΝΟΝ ΚΑΛΟΣ.

37. London, Brit. Mus. D 49. Fragment $1\frac{1}{4}$ by $2\frac{1}{4}$ in.

The maeander is broken by checker-board squares. Drawn in fine lines of brown glaze.

The head, shoulders, and right hand of a woman facing toward the right are preserved; apparently she is taking something with her right hand from a basket on her left hand. She wears chiton and himation, and her hair is held at the back of her head by a white band.

Before the figure is the inscription ΗΥΓΙΑΙΝΟΝ ΚΑΛΟΣ.

38. Madrid, Mus. Arqu. 11189. Klein, *Lieblingsinschriften*, S. 168, 3. Cf. *Arch. Zeit.* 1874, p. 53, 2; Mélida, *Vasos griegos del mus. arqu. nac.* p. 45. **Plate VIII, 2.**

On the shoulder egg-pattern and typical palmettes; maeander partly reversing, broken by dotted oblique crosses. Drawn in fine lines of brown glaze, which is used also for the lines of the body to be covered with dull color. Dark red and light red (nearly faded) are used for garments; purple is used for the taenia on the hair.

At the left stands a woman in profile looking down at an outline taenia which she is holding in both hands. She wears a dark red sleeveless chiton girded over a long overfold; a broad taenia holds the hair at the back of her head, allowing it to fall over the ear and on the forehead. Apparently the hair is painted in broad strokes of black on a yellowish ground.

Before her stands a woman in profile, holding up a toilet vase on her right hand. She wears a light red open chiton (sleeveless) with overfold ungirded; her hair is entirely covered with a cloth except for a small lock in front of her ear.

At the left hangs a sakkos with trefoil strings, at the right a small oinochoe, and between the figures is the inscription ΗΥΓΙΑΙΝΟΝ ΚΑΛΟΣ.

39. Haverford, Penn. U.S.A. Collection of Mr. Alden Sampson.[1]

With these Hygiainon vases belongs one from Class IV [2] on which the same name appears and which is probably from the same hand. Numbers 35–38 have various points of contact with Class IV, such as the peculiarities of the maeander on nos. 36 and 37, the basket of fillets painted in thick white on no. 35,[3] and the sleeveless chiton worn by

[1] I have been unable to secure any description of this lekythos beyond the fact that it has the "Hygiainon kalos" inscription.

[2] Paris, Louvre LEC, Class IV, 3, no. 16.

[3] Cp. Class IV, 2, no. 14, Athens, 1929; Class IV, 3, no. 13, Brit. Mus. D 50.

most of the women.[1] The delicate oinochoe in the field which occurs on all the complete Hygiainon lekythoi (and no nos. 32, 33, 43, 44 of the present series as well as on no. 6 of Class IV, 3, Berlin, 2443) may almost be regarded as the remarque of this artist.

Several points in the drawing deserve notice. The relaxed front leg, breaking the fall of the front edge of the garment, hardly occurs on lekythoi with drawing in glaze outline except on no. 33 (Oxford, 266), no. 43 (Vienna, 1087), and on these Hygiainon vases. The lower part of the back is curved in deeply as on some earlier lekythoi; here it makes the body unduly thin from front to back.[2] The curve of the shoulder is so drawn as to make it appear that the shoulder itself is bent well forward.[3] The delicate hands with bent fingers are found on all the present series, but on many of the others the hands are larger than on these Hygiainon lekythoi. The features of the face also are small and delicately but simply drawn. In the treatment of the hair the artist has allowed himself some variety; the use of the ribbon wound several times around the head occurs on no. 35 for perhaps the last time on extant lekythoi.

On all these vases, it is the lady who stands at the left with head modestly bowed, and her servant at the right. The Worcester vase and probably the Madrid vase give the "preparation to go to the grave," a type already discussed under Class IV. The London vase (no. 36) depicts a woman who has just come in, and the rolled-up mantle which she is handing to her servant replaces the basket and the taenia of the other specimens. On a red-figured kalpis in St. Petersburg[4] is a scene of feminine life at home in which one woman is carrying a rolled-up garment. The analogy of other motifs in the present series would suggest that this motif also was selected by the lekythos painter from some more extended scene on red-figured ware; the following numbers prove that for the moment it was very popular.

40. **Bonn, University Museum.** *Bonner Studien*, 1890, S. 156 f., Taf. xi; *Jour. Hell. Stud.* 1899, p. 180.

Maeander reversing, broken by dotted oblique crosses; below the scene is a simple maeander. Drawn in fine lines of brown glaze; light red was used for the mantle, the

[1] Cp. Class IV, 2, no. 12, Coll. von Branteghem, 51; no. 11, Berlin, Inven. 3175; and Class IV, 3, no. 12, Brit. Mus. D 50.

[2] Class IV, 2, no. 12, Coll. von Branteghem, 51.

[3] Cp. no. 43, Vienna, 1087. This peculiarity is seen in less degree on later lekythoi of the present series, *e.g.* on no. 54, Athens, 1960.

[4] St. Petersburg, Ermitage, Steph. 1931; the drawing indicates a vase slightly earlier than the Hygiainon lekythoi. Cp. also Brit. Mus. E 202 (*Cat. Vas.* pl. viii, 1) and E 207 (pl. viii, 2) on which a nude woman carries a rolled-up garment.

chiton of the right-hand figure, and the sakkos in the field; the chiton of the figure at the left was a brownish red.

At the right a woman stands in profile, putting on a girdle through which the upper part of her sleeve chiton is drawn loose. Behind her and partly concealed is a stool.

Facing her a shorter woman (servant?) stands nearly in profile, with bowed head, holding a rolled-up mantle which her mistress is apparently about to put on. She wears a sleeveless chiton girded over a long overfold. On both figures the hair is drawn loosely back and held in a small flat knot at the back of the head.

In the field at the left hang a mirror and a sakkos.

Apparently the painter of this lekythos made an effort to vary a scene which had struck the popular fancy, by giving the preparation to go out instead of the return home. The woman putting on her girdle is found, though rarely, on red-figured ware; the closest analogy to our lekythos is a pelike in the British Museum,[1] where we see the mantle lying on a chair, the servant holding out an alabastron, and the woman putting on her girdle. There is no very close resemblance between the drawing on this lekythos and on those with the name Hygiainon, although the visible hand is very gracefully done. The following number (known to me only through the publication) represents another variation of the scene of dressing, and that again along the same lines as the British Museum pelike.

41. **Collection Eugène Piot, 144.** H. 0.306 m.

On the shoulder three black palmettes; maeander reversing, broken by dotted oblique crosses. Drawn in black glaze with added red for folded garment.

At the left stands a woman holding out a red chiton folded up; she wears a chiton. Behind her is a stool and on the wall hang a mirror and a taenia (sakkos?).

Facing her stands a woman in similar garment, holding out an alabastron.

42. **Dresden, Albertinum.** Fragment about .08 m. high.

The maeander is broken by horizontal crosses. Drawing in rather broad lines of thin yellow glaze on a smooth white slip. No color remains.

A woman stands in profile facing toward the right and holding out a garment (rolled up) in both hands. She wears a sleeve chiton with large fold hanging from the girdle; her hair is in a large knot at the back of the head. Before her hangs a cithara in the field (or is it in the hands of the figure at the right, now missing?).

This fragment is included here for the sake of comparison with the series of lekythoi on which the same scene occurs. The technique resembles that of no. 48 (Vienna, Hofmus. 1873) more nearly than the

[1] Brit. Mus. E 376, a woman girding herself beside a chair on which lies a mantle; before her a crane (?) and a girl holding a toilet vase and alabastron. Cp. the vase figured by Tischbein, I, pl. x, *Gaz. Arch.* V, 23 (=Baumeister, I, fig. 668); Stackelberg, *Gräber*, Taf. xxxiii; Klein, *Lieblingsinschriften*, S. 152, fig. 38; Harrison-Maccoll, *Vase Paintings*, pl. xiii, Brit. Mus. E 44.

others of the present series; perhaps the fragment should rather be classified in series a along with no. 10 (Munich, not catalogued).

43. Vienna, Oester. Mus. 1087 (10006). Attica. H. about 0.35 m. *Festschrift für Otto Benndorf*, S. 89 (Weisshäupl). (Fig. 47.)

On the shoulder egg-pattern and palmettes; a red leaf is inserted between the second and third black leaves of each palmette. Maeander broken by dotted oblique crosses, not reversing. Drawn in fine lines of glaze which is dark brown for the outlines, and very

FIG. 47 (no. 43).

thin where it is to be covered by dull color (in the figure at the left). Vermilion and dark red with added black lines for garments. The hair is put on in rough strokes of a rather fine pencil. Air-hole in the lower part of the vase, and an alabastron suspended from the neck inside to hold the perfume.

In front of a diphros at the left a woman stands in profile, holding out in both hands a vermilion mantle rolled up. She wears a sleeve chiton with loose overfold reaching nearly to the knees. Her hair is all covered with a vermilion cloth which is held in place by a white taenia.

Facing her is a smaller woman (attendant) who holds out her hands to receive the mantle. She wears a dark red sleeveless chiton, loose over a girdle; her hair falls in thick curls all about her head.

At the left in the field hangs the delicate oinochoe of the "Hygiainon" lekythoi, at the right a barred sakkos with quatrefoil strings.

The figure of the maid at the right very closely resembles that of the corresponding figure on the Hygiainon vase in London (no. 36); both the figure and the profile of the lady are, however, different enough so that it would be rash to claim that the two lekythoi were drawn by the same hand. Among the vases found in the same grave with this one is a lekythos very similar in technique which Weisshäupl regards as from the same hand; the faces of the women at the left are sufficiently unlike to make this position doubtful, though the two lekythoi may have been made together. To say with the same writer "Die Frau übergibt der Dienerin den Mantel, dass sie ihn zum Grabe träge" [1] seems to me a false interpretation. The fact that the present vase was found with others on which a grave scene is represented, hardly deserves any weight. The comparison with other lekythoi of the present series (only two of which are cited by Weisshäupl) suggests that we are dealing with a purely domestic scene; the woman has come in and is giving her mantle to her maid. And the lekythoi with drawing in dull color on which a garment is brought to a stele are all probably later than this series; they should be explained in the light of these lekythoi, not the reverse.[2]

44. **Berlin, Inven. 3970.** H. 0.317 m. *Jahr. Arch. Inst.* 1898, *Arch. Anz.* S. 192, no. 9.

Egg-pattern and palmettes on the shoulder; maeander broken by dotted oblique crosses, not reversing. Drawn in fine lines of yellowish brown glaze; as applied under the solid color this glaze is almost transparent. The himation of the youth is bright red with black fold lines, and the chair is dull pink. The hair is in black lines on a yellow surface.

At the left sits a woman in profile holding out a toilet vase on both hands. She wears a sleeve chiton and about her knees is a mantle (both without color). At the right stands a youth *en face*, about to take the top from the toilet vase with his right hand. A large himation covers his left arm and hand, and a petasos hangs from his shoulder.

In the field at the left hang a sakkos with trefoil ends and a mirror, at the right a delicate oinochoe; between the two is the inscription ΔΙΦΙΛος ΚΑΛΟς.

The striking similarity between the mistress on the previous vase (no. 43) and the woman here may indicate that both are from the same hand. Like the other vases of this series thus far considered (no. 35

[1] *Festschrift für O. Benndorf*, S. 90.

[2] Athens, Nat. Mus. 1896 (Weisshäupl, 6); Athens, Nat. Mus. 1799 (W. 4); Louvre, MNB 424 (W. 5); Brit. Mus. D 91. Cp. C VI, 2, no. 14, Athens.

excepted), the scene is purely a domestic one, with no reference to the grave. The little oinochoe hangs in the field on this vase as on many of the preceding; on all the vases with this mark the drawing is similar enough to raise the question whether they come from the same hand. Clearly the Hygiainon vases would seem to be the work of the same man; nos. 43 and 44 bear a close relation to each other; there does not seem to me to be sufficient similarity between this pair, the pair nos. 32 and 33, and the Hygiainon lekythoi to prove that they are from the same hand. There is nothing to prove that this Diphilos is the same man as Diphilos the son of Melanopos, whose name occurs on a set of closely related vases in Class IV (nos. 8–11); yet the presumption is in favor of this belief, for the two classes overlap and this Diphilos vase might be almost contemporaneous with the others.

Fig. 48 (no. 45).

45. Bologna, Mus. Civ. Pell. 362. Athens. H. 0.35 m. *Catalogue*, Tav. ii; Heydemann, *Dritte hall. Winck. progr.* S. 57, n. 1398. (Fig. 48.)

On the shoulder egg-pattern and typical palmettes; maeander reversing, broken by dotted oblique crosses. Preliminary sketch of body and garments in very thin glaze. Drawn in brown glaze; red is used for the himation.

At the left stands a woman in profile, playing a round cithara (four strings) with her left hand; her right hand hangs at her side. She wears a chiton (which has nearly disappeared) girded over a long overfold; her hair is in a flat knot at the back of her head, and falls loose over the ear.

Opposite her stands a woman *en face*, extending her right hand, palm up. She wears a sleeve chiton and a himation covering her left hand; her hair is held up by a broad band about her head and falls over the ear in yellow curls.

Between the two stands a duck (?); at the left hangs a mirror, at the right a slender pitcher.

46. London, Brit. Mus. D 51. Cyprus. H. 15½ in. *White Ath. Vases*, pl. iii; *Jour. Hell. Stud.* XII, 315 f., pl. xiv; XIX, 180.

On the shoulder egg-pattern and typical palmettes; maeander reversing, broken by dotted oblique crosses. The slip is of the finest white composition and very smooth. Drawn in glaze varying from yellow to brown; the hair is stippled in black on a surface of yellow glaze. Red appears on the sakkos and the helmet.

At the left a woman stands in profile, holding out a helmet (without crest) in her right hand and grasping her garment skirt with her left hand. She wears a sleeve chiton with long overfold (once red?); her hair is covered with a cloth except for a large lock in front of her ear.

Opposite her is a bearded man *en face*, holding out his right hand for the helmet; in his left hand is a spear erect and his sword hangs at his side. He wears no garment.

Behind the woman and partly hidden is a diphros; above it hangs a slender pitcher in outline. Between the two a goose is pecking the ground.

The likeness of these two vases, one of which comes from Athens, the second from Cyprus, is very striking. Not only are the attitudes and the general style of drawing the same; the little hand of the warrior is almost identical with the hand of the draped woman on the other vase, the large loose lock in front of the ear of the woman appears on both vases, on both occur the odd-shaped slender pitcher on the wall and the bird between the figures on the ground. Yet with all the likeness in detail the general spirit of the two scenes is very different.

On the Cyprus vase the scene is consistent and its meaning is not forgotten. The same scene occurs on a lekythos from Gela already described,[1] but what is roughly suggested there is here worked out simply and consistently. We are in the woman's apartment; a pitcher hangs on the wall, her seat is behind her, her pet goose is contentedly feeding. And the woman herself grasps her skirt with familiar gesture as she hands her husband his helmet. One can almost read a look of sadness into their faces as he extends his hand for the helmet in his preparation to depart. The figures are drawn with the same care and simple vigor as the faces; it is only in the hands that the artist has sought to show his special skill. The pet bird occurs commonly enough in scenes of feminine life, but I do not recall this realistic attitude and the ruffled feathers of the bent neck on any other vase.

On the contrary, the Bologna vase represents two women at home without suggesting any particular meaning in the scene. The woman at the right extends her hand, not to take anything, but because this is a gesture familiar to the artist; her companion touches the strings of her cithara indolently with her left hand, and her right hand no

[1] B IV, 2, no. 23, Oxford, Ashm. 268.

longer holds the plectron as is customary for a player. The cithara and the left hand are in the usual position, but the hand is very awkwardly drawn, perhaps because this artist is not accustomed to making the hand in this position. In the treatment of the player the contrast with the cithara player on no. 33 of the present series is noticeable. But perhaps this vase confirms the belief that no. 33 does not represent a music lesson. Music scenes on vases of this period may be classified under three heads: (*a*) the music lesson,[1] (*b*) women playing at home,[2] and (*c*) Apollo and the Muses.[3] These lekythos scenes belong to the second type; and when we find a person playing at the grave, it is to be understood as an example of the common practice of transferring domestic scenes to the grave and to grave monuments.

47. **Collection W. Paton.** Attica. H. 0.305 m. *Burlington Exhibition Catalogue*, p. 54, no. 121.

On the shoulder egg-pattern and three palmettes. Drawn in black glaze. Red is used for the himation.

A woman in a red himation, which leaves her breast and right arm bare, gives her hand to a nude youth. Behind her hangs a sakkos.

Comparison with other lekythoi in this series explains the apparent absence of the woman's chiton; as on nos. 50 and 54 the chiton was added in some color of paint which now has completely faded.[4] This vase is known to me only from the description, but it is easy to recognize the woman with extended hand on no. 45 and the nude youth on no. 52.[5]

48. **Vienna, Hofmus. Inven. 1873.** Eretria. H. 0.365 m.

On the shoulder egg-pattern and palmettes; maeander reversing, broken by dotted oblique crosses. The lines of the drawing are not quite so fine nor so dark as on previous numbers. No trace of color remains.

At the left a woman stands in profile, her head slightly bowed, holding out in both hands a large flat basket. She wears a sleeve chiton with long overfold ungirded; her hair is in a knot at the back of her head, so arranged as to leave it loose over the forehead and down over the ears.

Before her stands another woman nearly in profile; in her extended right hand is a toilet vase, while her left hand is raised slightly as though she had been holding the skirt of her garment. She wears a chiton with long overfold ungirded; her hair is entirely covered with a sakkos.

In the field at the left hangs a sakkos with zigzag marking and trefoil strings.

The lines of the figures on this vase resemble in many points the woman on no. 46; the lines of the body and of the garment are almost

[1] *E.g.* Brit. Mus. E 171. [2] *E.g.* Gerhard, *Aus. Vasen.* Taf. 305–306.
[3] *E.g.* Vienna, Sacken–Kenner, S. 229 (169), Laborde, I, pl. xi.
[4] No. 50, Brit. Mus. D 57; no. 54, Athens, Nat. Mus. 1960.
[5] No. 45, Bologna, 362; no. 52, Athens, Nat. Mus. 1822.

identical except that the shoulder is decidedly thrown back; the head has the same slight inclination forward; the upward glance of the eye, the grave mouth, and the small chin are the same; in particular the hand lowered as if to grasp the garment recalls the hand of the woman grasping her garment skirt on the Cyprus vase.

48a. New York, Metr. Mus. Inven. 06, 1171. H. 0.325 m. **Plate X, 1.**

On the shoulder a rude egg-pattern and three palmettes; the shoulder ornament and the simple maeander are drawn in black glaze. The scene is drawn in rather fine yellow glaze lines; no color remains. Apparently the work was rapidly done by a sure hand. There is no preliminary sketch, but portions of each figure are drawn (as if the garments were transparent) in the same glaze lines as the rest of the scene.

At the left stands a woman in profile with head bowed, holding out in both hands a flat basket. The side of the basket has a band of ornament and from it hang two thick taeniae. The woman wears a sleeve chiton with long overfold from the shoulder, ungirded. Her hair is in a loose coil close to the head.

At the right a second woman stands *en face*, looking toward her companion; in her left hand she holds up a decorated smegmatotheke as high as her shoulder, while the right hand is raised slightly toward her companion, palm in. Her garment and hair are like those of the woman at the left.

Behind the woman at the left hangs a sakkos with trefoil; between the heads of the two women are traces of an inscription in one line, ΔΙΟΤΙΜΟΣ ΚΑΛΟΣ.

This vase seems to be from the same hand as the one just described (no. 48), and the scene is almost the same, except that the position of the figure at the right has been shifted. The inscription is in a dull black almost faded; although the second word has probably been retouched, there seems little doubt as to the original reading. The name Diotimos is not found among the *kalos* names yet recorded, but it was not an uncommon name in Athens.

49. Athens, Nat. Mus. 1818, Cv. 1837. Eretria. H. 0.427 m. Six, *Bonner Studien*, p. 157, Taf. xii; *Jour. Hell. Stud.* 1896, p. 175; 1899, p. 180.

The body swells slightly from the shoulder down. On the shoulder egg-pattern and palmettes with added purplish leaves. The maeander is reversing, broken with dotted oblique crosses; below is a simple maeander. Drawn in yellowish brown glaze lines. Pink, reddish brown, and dull yellow are added.

On a dull pink chair at the left sits a woman turned partly toward the front; her right arm rests easily on the back of her chair, and her left hand lies on her knee. She wears a chiton of transparent yellow stuff, and a mantle (once red?) is drawn over her knees; her hair falls in heavy curls in front of her ear and is gathered in a flat knot behind. Ear-rings, a necklace, and sandals complete her toilet.

Before her stands a young warrior nearly in profile, his right leg relaxed; in his

left hand are spear and shield, and with his right he holds out toward his companion a Corinthian helmet with large crest. He wears a transparent yellow chiton undergirded; on the right shoulder is seen a red band which supports his scabbard (or shield ?). The shield has as its emblem a large open eye, painted in detail.

In the field above the woman hang a small oinochoe, a mirror, and a red sakkos.

By an unusual good fortune this splendid lekythos, the finest of the whole series, is preserved almost intact. The use of yellow was hardly limited to this specimen, but it is rarely preserved; the second maeander is only in place on such a large lekythos, to which special care has been devoted. The oinochoe in the field recalls the vases with the name Hygiainon. As compared with them the present vase is rather less stiff, yet the severe profile and the delicate hands indicate a close relationship. The slight indication of the eyelashes is unusual in this series, and the pupil is here given by a dot (as on red-figured ware of this period), not by a line. In the present scene both figures are treated with some freedom. The ephebos turns naturally as he holds out his helmet for the woman to see, and relaxes his right leg.[1] The seated woman with her right arm over the back of her chair and her left foot drawn back is a familiar figure in scenes of feminine life on red-figured vases of the "fine" period.[2] No doubt the type was introduced into vase painting from the painting of the greater artists, and much later it was adopted by the sculptor.[3] Successfully as the artist handles it here, he keeps the tradition of the mantle about the hips. With all its general similarity the meaning of the scene is varied from that on no. 46 (Brit. Mus. D 51). There the wife is bringing the helmet to her husband as he arms himself to go away to war. Here an ephebos has come to exhibit his newly acquired arms to a woman in her home. The fact that the woman wears sandals does not mean that she is going out. Her sandals, like her necklace and ear-rings, like the detail of the helmet and shield, are indications of the elaborate care of the painter. On some less carefully painted vases of series **c** (*e.g.* no. 21) and of series **e** (*e.g.* no. 64) the ephebos wears boots, but they detract from the elegance of the figure.

49a. Oxford, Ashm. 169c. Gela. Fragment 0.05 m. by 0.02 m.

The head of a youth facing toward the right; very fine and careful drawing.

50. London, Brit. Mus. D 57. Eretria. H. 11⅞ in. *White Ath. Vases*, pl. i.

[1] Cp. the youth with spear and shield, holding out a helmet, Hartwig, *Meisterschalen*, Taf. 71.

[2] One of the earlier examples is on a hydria in Berlin, Furtw. 2395.

[3] Cp., however, Zeus on the Parthenon frieze.

On the shoulder egg-pattern and typical palmettes; maeander complicated, unbroken. Drawn in brown glaze, the hair in curved strokes with a coarse brush. Red is used for garments and sakkos. A quite complete preliminary sketch in the soft clay may be made out. Apparently the heads have been retouched.

At the right a woman sits with her left arm over the back of her chair, extending her right hand to take an alabastron. Her chiton has disappeared; about her knees is a red himation; her hair is all in a cloth, about which is a broad taenia (?) once colored.

At the left comes a woman in profile, holding out in her right hand an alabastron. She wears a sleeve chiton and a himation, the color of which has nearly disappeared, covering her left arm. The hair falls loosely in front of her ear and is gathered in a flat knot behind.

In the field at the right hangs a sakkos with trefoil strings.

The type of the seated woman differs from that on the previous vase in that the feet are nearer together, and she leans forward with the familiar gesture of the extended hand. Her eye seems to be modern drawing, but the profile and the hand closely resemble what is seen on other vases of the series. From the photograph it is difficult to detect retouching in the figure at the left, though the face is considerably longer and the lower jaw heavier than would be expected. The alabastron replaces the usual toilet vase with cover, but its correctness is attested by the preliminary sketch.

51. London, Brit. Mus. D 87. Gela. H. 16¾ in.

On the shoulder egg-pattern and typical palmettes; maeander reversing, broken by dotted oblique crosses. The slip is quite brown as if it had been injured by fire; the brown glaze of the drawing also has nearly lost its lustre. Dark red is used for the himation.

At the right sits a woman with her left arm over the back of her chair, looking up (and extending her right hand ?). She wears a brown chiton, and over her knees is a dark red himation; the hair is in a flat knot at the back of her head.

Before her stands a maid holding out on her left hand a basket of taeniae.

This vase, which is much damaged, is strikingly like the preceding number in its general scene. The size of the vase is unusual, the brown used for the drawing quite lacks the usual lustre, and the drawing is very unlike the delicate work on other numbers of the series. Apparently the chiton of the seated figure is in the same paint as the outline and the hair. This vase was not on exhibition when I last visited the British Museum, so that I hesitate to express any opinion about it; it is possible that it should rather be classed with Oxford 268 in Group B, where most of the later Gela lekythoi belong, and that both the vase in Oxford and the present vase should be regarded as coarse imitations of the finer work in this series, which were made for the export trade to Sicily.

52. Athens, Private Collection. Attica. H. 0.345 m.

No traces remain either of palmettes on the shoulder, or of a maeander above the scene. Drawn in rather fine lines of brown glaze. Thin glaze is used for lines which are to be covered by a garment.

On two steps stands a stele crowned with egg moulding and palmette (the lower leaves end in a point); about it is tied a red taenia.

At the left stands a man with head slightly bowed, his right hand extended, palm up, so that the fingers touch the stele. He wears a red himation.

At the right a woman places her foot on a slight elevation and holds out a flat basket of taeniae. Her head is slightly bowed. She wears a red sleeveless chiton, and her hair is covered with a dotted cloth.

53. Athens, Nat. Mus. 1822, Cv. 1700. H. 0.34 m. *Jour. Hell. Stud.* 1899, p. 180. **Plate XV.**

On the shoulder egg-pattern and typical palmettes; maeander broken by dotted oblique crosses, not reversing. Drawn in fine lines of glaze, yellow to brown; a thin pink color is used for the garment, bright red and green for taeniae.

The slender stele on two steps is crowned by bead moulding and palmette which rests on six pointed leaves; about it are tied two taeniae, and on the upper step hangs a short thick taenia fastened in the form of a ring.

At the left a naked youth stands *en face*, the details of the anatomy added in fine lines with great care. In his lowered left hand he has a strigil. The hair is in fine black curls on a yellow ground.

At the right a woman stands *en face* carrying on her left arm a basket of taeniae, which she steadies with her right hand. She wears a sleeveless chiton girded over a long overfold; her hair is all in a cloth.

54. Athens, Nat. Mus. 1960, Cv. 1699. Eretria. H. 0.315 m. *Jour. Hell. Stud.* 1899, p. 171, and fig 1. **Plate VIII, 1.**

On the shoulder egg-pattern and typical palmettes; maeander broken by dotted oblique crosses, not reversing. Drawn in fine lines of yellow glaze; the hair is put on with a coarse brush on a yellow ground. Yellowish brown (black fold lines) and pink are used for the garments. There are traces of a preliminary sketch in the soft clay.

In the centre a large elliptical tumulus stands on two steps; on the lower step is seen a series of some eight circles.

At the left stands a woman in profile, extending both hands as though she were holding out a taenia. Her sleeve chiton has disappeared; over this she wears a brown himation (black stripes) which leaves the right arm free. Her hair falls in thick curls over the forehead and in front of the ear, and is gathered in a loose knot behind.

At the right a woman stands *en face*, carrying on her left arm a basket of taeniae which she steadies with her right hand. She wears a sleeveless pink chiton with long overfold (not outlined in glaze); her hair is all in a cloth.

On these last two vases the figures at the right are identical except for the manner in which the chiton is treated; in fact all the work is so

similar that one has no hesitation in regarding the two as a pair of vases made together by the same artist. The hands are of the type familiar in this series, but they are not done as well as usual; on the other hand, the artist pays special attention to the eye and the ear; as on several of the later vases in the series, the lower lip is emphasized more than in the Hygiainon vases.

The stele on no. 52 and on no. 53 is peculiar in that several pointed leaves are drawn beneath the palmette; probably these leaves should be regarded as the antecedent of the acanthus leaves which appear at this point on a later class of lekythoi with outline in dull color. On two vases of series c the figure at the right has one foot raised, once on the stele step, once on an elevation away from the stele.[1] The gesture of the man on no. 52 may be simply the extended hand which has been noted on earlier numbers of this series; more probably he held a taenia that has disappeared.

Number 53 is specially interesting for the fine figure of a nude youth at the left of the stele. The general attitude is not unlike that of the Florence Idolino (reversed); in the Idolino also both feet rest flat on the ground, the left leg is relaxed and the foot turned out, the relaxed left arm is slightly bent and the hand turned toward the body, and the right arm is raised from the elbow. Except for the position of the relaxed arm the figure much more closely resembles the Terme Museum Dionysus from Hadrian's villa [2] and the "Adonis" Apollo of the Vatican.[3] Of the latter Helbig says, "Hingegen scheint es bedeutsam, dass die Figur, die auf dem linken Beine steht, das rechte, mit voller Sohle auftretend, zur Seite und etwas nach vorwärts setzt, den l. Unterarm vorstreckt und den r. Arm längs der Seite herabhängen lässt, ein Motiv zeigt, welche mit Vorliebe von der Schule des Argivers Hagelaidas verwendet wurde." Both the Dionysus and the Apollo belong to the series of figures which Furtwängler connects with Euphranor.[4] But while the nearly relaxed right arm recalls the Idolino and the general attitude very closely resembles the "Adonis" Apollo, the forms of the body are more fully developed and heavier than in the statues which have been cited. The unusual care in the treatment of the body, though the method is purely that of the vase painter, is perhaps an indication that the painter has in mind a definite statue. The nude

[1] Nos. 22 and 26.

[2] Helbig, *Führer*, 1063; Collignon, *Histoire de la sculpture grecque*, II, 354, fig. 180.

[3] Helbig, *Führer*, no. 264 (I, p. 161); Clarac, IV, pl. 633, no. 1424 A; cp. also a coin of Corinth, Imhoof-Blumer and Gardner, *Numismatic Commentary on Pausanias*, pl. E, 86.

[4] Furtwängler, *Meisterwerke*, S. 587–590, fig. 115; Eng. trans. pp. 354–357, fig. 153.

athlete with a strigil is common enough on vases;[1] the fact that the head is in full profile and not bowed, is probably an adaptation to the lekythos type; on the other hand the position of the legs in this figure is decidedly unusual in vase painting of this period. I believe the evidence warrants the statement that we have here the reproduction of a statue, presumably a grave statue, as one of the figures present at the stele. The presence of the dead person himself at the grave monument, here indicated by his statue, is not uncommon on lekythoi of a slightly later period. Opposite the dead person is the woman bringing offerings to his soul; the same method of carrying the basket is seen occasionally on later lekythoi,[2] but never more delicately drawn than here. The taenia with its ends tied together in a circle is frequently seen on the stele on vases of series **e**.

On no. 54 the figure at the right differs from the corresponding figure on the vase just described only in the different treatment of the chiton; here the outlines and folds of the garment were not drawn in glaze and the dull color has entirely disappeared. The figure at the left quite closely resembles the corresponding figure on no. 50 (Brit. Mus. D 57). The attitude varies only in that she bends forward a little more and has freed her left hand from her mantle; the lower part of the face is more developed than usual, but not quite so much as on the vase in the British Museum. A comparison with the following lekythos indicates that she held a taenia which, like the garment of her companion, has now completely faded. The large oval tumulus and the row of circles along the lower step have already been discussed in connection with no. 22 of the present class (Athens, Nat. Mus. 1935).

55. Athens, Nat. Mus. 1980, Cv. 1748. Eretria. H. 0.35 m. Δελτίον, 1889, σ. 214, 9. (Fig. 49.)

On the shoulder egg-pattern and typical palmettes; maeander reversing, broken by dotted oblique crosses. Drawn in rather fine lines of brown glaze. Red is used for taeniae; bright red with black lines for the chlamys of the youth. The vase is much damaged and possibly retouched in places.

In the centre a slender stele stands on two steps, and is decorated with red taeniae; its top has disappeared.

At the left stands a woman in profile, holding out a red taenia in both hands. She wears a sleeve chiton with long overfold (?), once colored; her hair falls over her forehead and ear in thick curls and is gathered in a loose knot behind.

Opposite her stands a youth *en face*, holding out his right hand down toward the stele (palm in). He wears a large chlamys which covers his left hand, and a petasos hangs on his shoulders.

[1] *E.g.* Hartwig, *Meisterschalen*, S. 26; Brit. Mus. E 83; Oxford, Ashm. 304.

[2] *E.g.* Dresden, Albertinum, 266; Berlin, Inven. 3138.

The woman at the left somewhat resembles the corresponding figure on the preceding vase, *e.g.* in the gesture and the arrangement of the hair; the profile, however, is nearer the Hygiainon type, especially in the small lower lip and chin, while her right shoulder is thrown well back. She may well be compared with a woman in the same attitude on a red-figured lekythos in Athens. It would seem that, while this class is not as closely related to red-figured work as the preceding classes, such a red-figured lekythos with its scene at the grave came from a shop where white grave lekythoi were made. Just enough remains of the figure at the right to serve for comparison with the corresponding figure on the next vase.

Fig. 49 (no. 55).

56. Oxford, Ashm. Laurion. H. 0.35 m. *Jour. Hell. Stud.* 1899, p. 181.

On the shoulder egg-pattern and typical palmettes with added red leaves, maeander reversing (once), broken by dotted oblique crosses. Drawn in fine lines of dark brown glaze; the thin yellow glaze used to sketch the figure under the garments may be seen in places through the dull color; light red, and dark red with black fold-lines are used for garments. The hair is done in black with a coarse brush on a yellow surface. Air-hole in the lower part of the body.

In the centre a small slender stele with square top stands on four high blocks; it is decorated with several red taeniae.

At the left a woman stands in profile, her head bowed, holding in her right hand a toilet vase, in her left an alabastron. She wears a sleeve chiton (no fold-lines) and a dark red himation which leaves the right shoulder free; her hair is in a large knot supported by a wide white taenia about her head.

At the right stands a small youth *en face*, holding out his right hand toward the stele (palm in). He wears a himation which leaves the right shoulder free and covers the left hand; his hair falls loose in front of the ear, and is probably tied over the head in braids.

Both the face and the attitude of this woman recall the woman with a basket of lekythoi on the Hygiainon lekythos in Worcester (no. 35).

The youth is perhaps the more interesting figure. He is in the same position as the ephebos on the preceding vase, except that he stands more fully in profile and here it is the left foot which is seen in profile, in the other case it is the right. The meaning of the gesture is far from clear; possibly the youth is raising his hand to take what his companion carries, possibly he is himself holding a heavy taenia which has disappeared. The treatment of the hair cannot be quite made out, though apparently braids from the back are fastened over the forehead and loose locks are left on the forehead and in front of the ears — a method not uncommon on statues of youths dating from the earlier half of the fifth century. We may well ask how a boy happens to be at the tomb with this woman, unless perhaps the boy in this instance, like the ephebos on the previous vase, may represent the dead person. If this be the correct interpretation, he might naturally raise his hand to take the offerings brought to his soul.

57. Athens, Nat. Mus. 1838, (Coll. 640), Cv. 1714. Eretria (?). H. 0.402 m. Benndorf, *Griech. Sic. Vas.* Taf. xviii, 2; *Jour. Hell. Stud.* 1899, p. 181.

On the shoulder egg-pattern and typical palmettes; maeander reversing, broken by dotted oblique crosses. The body swells slightly below the shoulder. Drawn in rather fine lines of brown, now not very shiny; a similar brown is used for the woman's himation.

A slender stele stands on two steps, and is crowned by a bead moulding and low pediment carefully drawn.

At the left stands a youth in profile, carrying a spear in his left hand. He wears a chlamys drawn in outline, and a petasos hangs from his shoulder.

Opposite him stands a woman nearly in profile, holding up her right hand as though she were presenting a taenia or other offering to the dead. She wears a sleeve chiton and a long brown himation which covers her left hand.

The drawing on this vase shows the same firm delicate touch as on other lekythoi of the series. Both Collignon and Couve regard the woman's raised hand as a gesture indicating that she is conversing with the dead; I do not understand them to imply that the ephebos represents the person of the dead, though of course this is a possible interpretation.

58. Cassel, Coll. E. Habich. H. 0.35 m. *Jahr. Arch. Inst.* 1898, *Arch Anz.* S. 192, no. 10; *Jour. Hell. Stud.* 1899, p. 181, T.

Maeander reversing, broken by dotted oblique crosses. (No account is given of the shoulder or of the coloring.)

A stele on three steps is surmounted by egg moulding and reserved palmette; near the top is a small relief framed between two antae, in which apparently a seated and a standing figure are represented.

At the left stands a woman in profile, her head bowed, holding on her right hand a toilet vase, in her left a lekythos and an alabastron suspended by strings. She wears a sleeveless chiton girded over a long overfold; her hair is in a loose knot at the back of her head.

Opposite her stands a woman *en face*, carrying a large box on her left arm, and in her left hand an alabastron suspended by strings. She wears a sleeve chiton with long overfold peculiarly marked.

In the field at the left hangs a sakkos with trefoil strings.

Boehlau, who publishes this vase, calls attention to the interesting relief on the stele, and to the manner in which the little lekythos is painted over the thumb of the woman's hand. If the base of the lekythos were added, this carelessness is what one would expect in other types of vases; in the present series, where the hands were rendered with such care and delicacy, such a treatment of the hand is hardly conceivable. The alabastron hung by strings and the box on the woman's arm are found on later lekythoi and may be original here. On the other hand, the garment of the figure at the right is certainly open to suspicion. The fact that the stele is not near the centre of the group also rouses suspicion. Under these circumstances the reserved palmette, which is unusual, and the small relief near the top of the stele, which has no parallel, confirm the belief that the lekythos has been quite freely repainted. Most of the figure at the left and the body of the woman at the right appear to be genuine; probably, as Mr. Bosanquet has suggested,[1] the stele should be omitted entirely, in which case the scene might be compared with no. 48 above,[2] or with no. 62 in the next series.[3]

59. **Vienna, Oester. Mus. 1088 (10007).** Attica, Cape Zoster. H. about 0.35 m. (Fig. 50.)

On the shoulder egg-pattern and palmettes; a red leaf is inserted between the second and third leaves of each palmette. The maeander is broken by dotted oblique crosses, but does not reverse. Drawn in fine lines of glaze, very thin for the preliminary sketch, brown elsewhere and even black for the hair; the hair is drawn with flat straight strokes of the same brush. Dull black, dark red, and vermilion are used for garments and accessories.

In the centre a square stele stands on two high steps; it is crowned by astragal, cyma, and abacus; on the top is a kalathos and above it a diphros with cushion. From the top of the stele hang two black and three red taeniae; a thick taenia, ornamented with dots, is draped around the bottom of the second step. On the ground below is a smegmatotheke.

At the left stands a woman in profile, both arms covered by the himation which she drapes closely around herself. The chiton is without color; the himation, vermilion

[1] *Jour. Hell. Stud.* 1899, p. 181, note under T. [2] Vienna, Hofmus. 1873.
[3] Athens, Nat. Mus. 1823.

with black fold-lines. Her hair is loosely drawn back and held in a small knot; she wears ear-rings.

At the right a man stands nearly in profile, his right hand supported on top of a cane. A dark red mantle, fold lines in black, covers his left arm; the thin glaze lines of the preliminary sketch show through the color. The pointed beard and profile with slightly swelling forehead are carefully drawn.

The head of the woman resembles in general structure, especially in the position of the eyes, that of the woman at the left on the vase

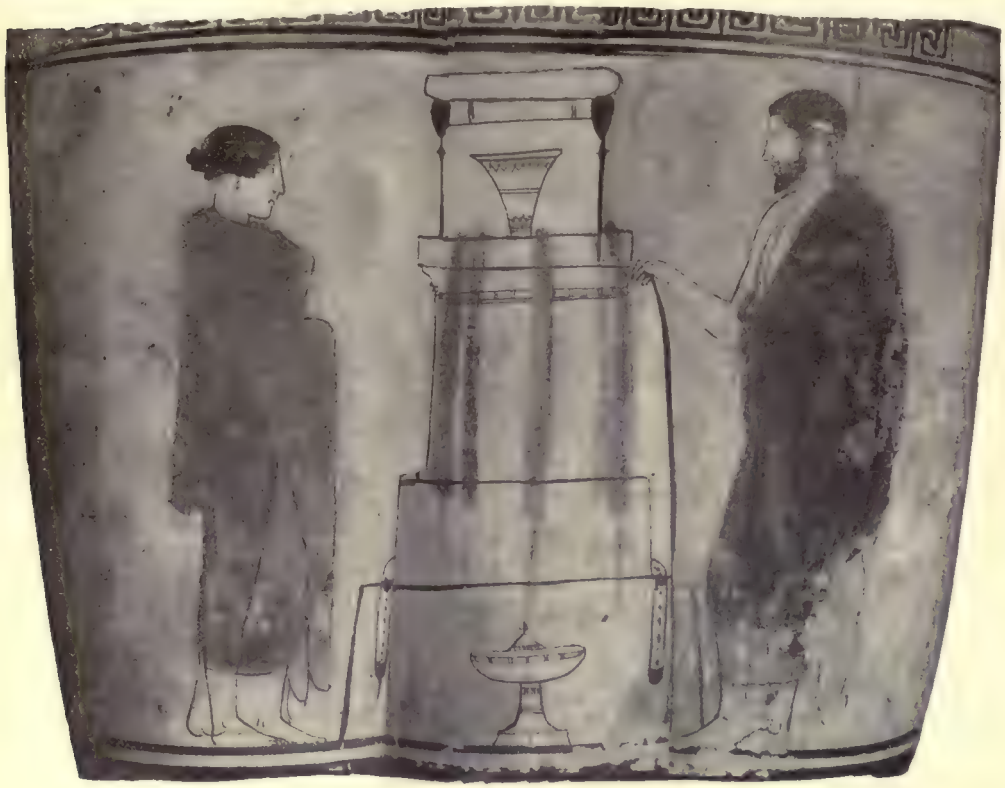

FIG. 50 (no. 59).

found with this one, no. 43 above;[1] the most striking difference is in the profile of the nose. The fact that she is fully draped may be a touch of literalness, for no doubt a woman going to the tomb with her husband[2] would be thus fully draped; or possibly she may represent the woman for whom the tomb was erected, for the articles of feminine use on the stele signify that it is a woman's tomb. About both the figures there is that slight look of melancholy which occurs on grave-

[1] Vienna, Oester. Mus. 1087.

[2] With the figure at the right compare no. 25, Athens, Nat. Mus. 1797.

stones of a period not much later; the faces are not sad, but there is something of seriousness, perhaps of wistfulness, in the expression.

The kalathos, diphros, and smegmatotheke are drawn with great care and detail; probably they should be regarded as actual offerings at the tomb,[1] though it is possible that they are symbols of some relief on the stele, which the painter did not know how to represent successfully.[2] The smegmatotheke is brought as an offering to the grave, *e.g.* on no. 56 *supra;* that articles of feminine use should be brought as offerings to the grave of a woman, is no more strange than that weapons should be brought to that of a man. It may be noted, moreover, that on a lekythos of the next class a helmet does appear in relief near the top of a stele.[3]

As a whole the present series is quite homogeneous, both in the style of the drawing and in the spirit of the scenes represented. The shape of the vase has now reached a type which does not change materially in later classes. The shoulder ornament and the maeander, also, conform to certain types which are sometimes simplified but never greatly modified later. On nos. 50 and 54 the artist seems to have used the preliminary sketch with a dull point in the soft clay, as was often done by earlier painters of outline lekythoi and by painters of red-figured ware. But the types of figures were few and there was not much variety in the scenes; naturally the painter who was doing this class of work would be able to sketch in the outlines of the figure at once in glaze lines without any such preliminary aid. The ordinary procedure was to sketch the nude figure first, and often the lines of the garment were added either in the same lines as the outline, or more commonly in a thinner glaze. The lines were then covered with the dull color, but frequently it has rubbed off from the glaze lines so that they show through. The lines of the drawing are finer than is customary on the preceding series, but they are of the same precise, even character. The black silhouette garment is found on no. 35, but the artists prefer to use a dull color, black, dark red, or vermilion, or sometimes a brown.

A striking characteristic of the series, pointed out by Mr. Bosanquet, is the absence of emotion, and indeed the absence of any close connection with reality. The artist is content with a few figures, which he

[1] Cp. C VI, 1, no. 5, Berlin Inven. 3291, *Jour. Hell. Stud.* 1899, pl. iii.
[2] *Jour. Hell. Stud.* 1899, p. 175.
[3] Class VI, 1, no. 2, Brit. Mus. D 58.

varies slightly in different combinations, and his whole effort is toward a sort of prim elegance. The lines of the whole figure are drawn with accuracy and grace, the faces show even more care than skill, but it is on the small and delicate hands that the artists have lavished their special attention.

Eight of the scenes are at the grave; in these scenes the absence of meaning in the figures is specially noticeable. Perhaps four more scenes at home may be regarded as depicting a preparation to go to the grave. Of the domestic scenes, two introduce musical instruments, in five the maid brings a garment or receives a garment from her mistress, four represent a man, husband or lover. The seated figure has been common enough in the earlier classes; here the woman sits in a chair with back, and in two instances her arm is over the back of the chair in easy attitude. For the standing figures the profile point of view is preferred; the partial profile is avoided, and a moving figure is found but once, as though it did not suit the dignity of these painters. One of these women holds in her hand the wreath, as on earlier lekythoi; often she holds a taenia, a toilet vase, a flat basket, a helmet, a lyre. The hand extended to receive one of these objects permits the delicate treatment of which these artists were fond. The only peculiar gesture is the hand raised slightly from the side, palm in (nos. 48 and 56); perhaps the artist intended to represent these figures as in the act of raising the hand to take something.

The women usually wear a chiton with sleeves, girded over a long overfold; except in this and the following series this method of wearing the chiton is rarely seen on lekythoi and is not very common on red-figured vases. The sleeveless chiton sometimes marks the figure of a servant. A himation is worn ordinarily by women at the grave, but not in the home.

As a rule the men and women are not very slender, and in some cases the legs are unduly short and the heads large. The profile of the face is quite well marked, a low forehead, a rather long nose, and a chin which tends to be square or pointing forward. The inner contour of the nose and the double line of the eyelid are regularly given; the pupil is not a dot, but more exactly a line connecting the lids (the contour line of the eye, rather than the pupil). Quite commonly the hair is drawn in separate black strokes against a yellow background. The hair of women is either wrapped in a cloth, or loosely drawn back and gathered in a rather small, flat knot at the back of the head.

Objects hanging in the field occur in most of the domestic scenes, but in this series they are not transferred to the scenes at the grave. The decorated sakkos, the mirror, and (on vases with a kalos inscription) a small oinochoe are seen hanging on the wall of the gynaikeion. The only inscriptions are three-line kalos inscriptions (twice) and the words *Hygiainon kalos* which are found on at least five specimens. It appears that the series is remarkably homogeneous, and it will be noted that, in spite of some well-defined differences, it is closely related to the following series. It may be merely chance that a large number of this series were found in or near Athens. The " academic " character of the series, the fact that each figure is made to be admired by itself irrespective of its meaning, is its most marked peculiarity.

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e. *Stiff slender figures; more free use of color.*

Closely related to the series just considered, and partaking in some degree of its academic character, is a small series of lekythoi which are strikingly alike. An external mark of these lekythoi is the fondness of the artist for a thick taenia, often fastened in the form of a circle, and decorated with dots or hatching. The figures are much slenderer than on the preceding series, and yellow, bright red, and dull black are used more freely than on other series of glaze outline lekythoi.

Fig. 51 (no. 62).

62. Athens, Nat. Mus. 1823, Cv. 1838. Eretria. H. 0.32 m. *Jour. Hell. Stud.* 1899, p. 180. (Fig. 51.)

On the shoulder egg-pattern and typical palmettes. Maeander reversing, broken by dotted oblique crosses. Drawn in fine brown lines; yellowish brown with red fold-lines and light red with black fold-lines are used for garments; on the hair is a purple taenia. Apparently a preliminary sketch was made with a sharp point before the sketch in thin glaze which shows through the dull color.

At the left in front of a diphros (legs solid, cushion in outline) a woman stands in profile, holding out a smegmatotheke in her right hand. She wears a yellowish brown sleeveless chiton, red fold-lines, girded over a long overfold; her hair is loosely drawn back and gathered in a small knot.

At the right a woman stand *en face*, carrying an alabastron by a string in her right hand. She wears a sleeve chiton of the same color as her companion's, and over it a light red himation with dull black fold-lines (the glaze lines of the sketch show white through the dull color); her hair is coiled at the back of her head and held up by a purple taenia.

At the right a sakkos hangs in the field, at the left an outlined mirror.

63. Athens, Nat. Mus. 1943, Cv. 1839. Eretria. H. 0.38 m. *Δελτίον*, 1889, σ. 174, 5; *Jour. Hell. Stud.* 1896, p. 175, fig. 3; *Festschrift für O. Benndorf*, S. 94.

On the shoulder egg-pattern and normal palmettes; maeander reversing, broken by dotted oblique crosses. Drawn in dark brown glaze; yellow with black fold-lines and red with black fold-lines are used for garments. The glaze lines of the sketch show white through the dull color.

At the left stands a woman in profile, holding out in both hands a large yellow taenia. She wears a sleeveless chiton (yellow with black fold-lines) girded over a long overfold; her hair is drawn loosely back and gathered in a small knot.

At the right, by a diphros with black legs, a woman stands *en face*, holding out in her right hand an ornamented smegmatotheke, in her left hand a small black casket. Her hair and garment are like her companion's, except that the color is red.

64. Athens, Nat. Mus. 1945, Cv. 1840. Eretria. H. 0.38 m. *Δελτίον*, 1889, σ. 175, 8; *Jour. Hell. Stud.* 1896, p. 175.

On the shoulder egg-pattern and normal palmettes; maeander reversing, broken by dotted oblique crosses. Drawn in dark brown glaze; yellowish brown with black fold-lines is used for one garment. The glaze lines of the sketch show through the dull color, and include more of the woman's garment than was finished.

At the left, by a diphros with black legs, stands a woman in profile, pouring from an oinochoe in her right hand for the youth opposite. She wears a chiton (in outline, folds only in the preliminary sketch) which has full sleeves and long overfold; her hair is drawn loosely back and gathered in a small knot.

Opposite her a youth stands *en face*, holding out a phiale to the woman. He wears a brown chlamys, petasos hanging on his shoulders, and shoes laced halfway up to the knees. His hair is solid black, but a row of curls is added around the edge.

These three vases seem to be from one hand at about the same time. The diphros is added in each instance to the schema of two figures, one *en face*, the other in profile; the solid black hair, the representation of the pupil of the eye by a dot against the upper lid, the same use of dull black fold-lines on the dull color of the garments, and many similarities in the drawing bring these vases into very close connection. The "farewell" scene in which a woman pours for a man to drink or make libation is common on red-figured ware of the period; the same theme is differently treated on lekythoi (*e.g.* on no. 1 of this class), but here the artist has drawn his inspiration from the red-figured treatment of the theme. The other two vases are in the home, simple scenes of toilet, or rather, as the taenia suggests, scenes of preparation to go to the grave; they follow very closely the type already established for this scene.

65. Boston Mus. P. 6544. H. 0.381 m. **Plate XI.**

On the shoulder egg-pattern and normal palmettes (red leaves added); the maeander is broken by dotted oblique crosses, reversing. Drawn in fine lines of glaze shading from orange to black; red and dull black are used for garments and taeniae. Preliminary sketch (with a dull point?).

At the left a woman stands in profile, with head bowed, holding out in both hands a flat basket from which hang red and black taeniae. She wears a red chiton girded over a long overfold; her hair is in a rather large knot at the back of the head.

At the right a woman stands *en face*, holding up an alabastron in her right hand and extending her left hand in the other direction with a somewhat affected gesture. She wears a chiton like her companion's, but not colored; her hair is drawn loosely back and tied in a sort of bag, as on several lekythoi of Class IV.

66. Coll. von Branteghem. Burlington Fine Arts Club Exhibition, 1888, *Catalogue*, p. 31, no. 56. H. 0.309 m. *Jour. Hell. Stud.* 1899, p. 180.

On the shoulder egg-pattern and normal palmettes; the maeander is broken by dotted oblique crosses, reversing. Drawn in brown glaze; red is used for a mantle, and through it show the white lines of the preliminary sketch.

At the left stands a youth carrying a spear in his left hand; he wears a chlamys, and a petasos hangs on his shoulder.

Opposite stands an old man nearly in profile, bent over and leaning on the cane in his right hand. He wears a long red mantle.

67. London, Brit. Mus. D 55. Eretria. H. $11\frac{7}{8}$ in. *White Ath. Vases*, pl. xxvi B; *Jour. Hell. Stud.* 1899, p. 180.

On the shoulder egg-pattern and normal palmettes (red leaves added); the maeander is broken by dotted oblique crosses, reversing. Slip slightly brownish. Vermilion and dark red, each with dull black fold-lines, are used for garments. The hair is stippled on a yellow glaze basis. Thin glaze lines were used for the preliminary sketch and to suggest the folds of the garments.

At the left a young woman stands in profile and holds out her right hand as if conversing. She wears a sleeve chiton and a vermilion himation which is drawn up over the back of her head; her hair is drawn loosely back and gathered in a flat knot behind. Her left leg is relieved of any weight.

Facing her stands a youth nearly *en face*, but the right leg on which he stands is seen in profile. He wears a dark red chlamys and holds a staff or spear upright in his right hand.

In the field at the left hangs a dark red sakkos.

While these three vases exhibit very much the same style of drawing as the preceding three, especially in the profile and in the stiffness of the slender figures, some differences may be detected. The same scheme of arrangement holds on no. 65, but not on the others, for on them the right-hand figure is not in full profile, and on no. 67 the

"Spielbein" is quite successfully handled. The faces of the young women on no. 67 and at the right on no. 65 have a strikingly modern look; the small lips, which characterize all the faces on this series, and the position of the ear well back are the only mannerisms to attract attention. We miss the very delicate hands of the preceding series, and the gesture on no. 65, like that of the woman on no. 64, seems almost affected. The hair of this right-hand figure on no. 65 may perhaps be a continuation of the tradition of Class IV, but more probably it is copied from red-figured ware, on which it is not uncommon at this period.

The figure of the aged man on no. 66 is the one bit of realism which the painter of this series permits himself. It reappears less successfully drawn on a lekythos in the first class of lekythoi with outlines in dull color.[1]

68. Boston Mus. Rob. 449. Eretria. H. 0.327 m. *Jour. Hell. Stud.* 1899, p. 181.

On the shoulder normal palmettes; the maeander is broken by dotted oblique crosses reversing. Drawn in orange glaze; the taeniae are red, black, and without color; deep red is used for a garment. The preliminary sketch of the figure was in thin glaze. There is a small hole in the vase near the bottom.

On two high steps stands a high, rather broad stele, crowned with bead moulding and abacus. Red and black taeniae are tied around it; around the upper step is draped a thick taenia marked with bars and dots, and a similar taenia tied in a circle is seen against this step in front.

At the left a woman stands in profile, holding out a smegmatotheke in her right hand. She wears a sleeve chiton drawn in outline, and a deep red himation.

Opposite her stands another woman in profile holding out a red taenia (almost effaced) in both hands. She wears a chiton girded over a long overfold, without color; the preliminary sketch gives the lines of her figure. The hair of both women is drawn loosely back and gathered in a knot.

At the grave it is natural that women should wear the himation, but, apparently for the sake of variety, it is here omitted in the case of one woman. That the chiton is without color in the case of both figures shows a reaction from the free use of color in the earlier members of this series. Both figures are copied without any effort for originality. The thick taenia with bars and dots, which is a favorite with the painter or shop from which these lekythoi came, is seen here for the first time in this series.

69. Athens, Nat. Mus. 1821, Cv. 1698. Eretria. H. 0.315 m. *Jour. Hell. Stud.* 1899, p. 181. (Fig. 52.)

[1] Brit. Mus. D 56, *White Ath. Vases*, pl. xiii.

On the shoulder egg-pattern and typical palmettes; the maeander is broken by dotted oblique crosses, reversing. Thin yellow with dark folds, thick yellow, thin red with black folds, dark red with black folds, and dull black are used for garments and accessories. The hair is stippled on a yellow glaze background. Apparently a preliminary sketch was made with a sharp point, before the sketch in thin glaze which shows through the dull color.

The slender shaft of the stele stands on a high plinth, and is surmounted by an astragal moulding and a simple pediment. Taeniae are tied around the shaft, a thick dotted taenia is draped around the base of the shaft, and a thick taenia tied in a circle is hung against the base.

At the left a woman stands in profile with bowed head, holding out a smegmatotheke in her right hand. She wears a sleeve chiton (thin yellow with brown folds) and a dark red himation (black fold-lines) which reaches nearly to her feet; the original lines of the sketch show white through the dull color; her hair is drawn loosely back and fastened in a flat knot behind.

Fig. 52 (no. 69).

At the right a youth stands nearly *en face*, his right leg relieved, holding in his right hand a spear erect (dark red). He wears a long chlamys (thin red, black fold-lines, original sketch showing white), a petasos which hangs on his shoulder, and boots of thick yellow which reach halfway to the knee.

The composition of the scene is very like that on no. 64, — a woman in profile with bowed head holding out some object in her right hand, and at the right a youth nearly *en face*, — and except for the addition of the woman's himation the lines of the garments are almost exactly the same. Perhaps the body of the youth is treated with a little more freedom, though the figures are more stiff than on no. 67, where the same schema reappears. This youth with the spear erect (cp. nos. 66, 71, and 72) is as much a part of this painter's apparatus as the woman holding out a smegmatotheke. The introduction of the stele between the two makes them seem more independent, and if possible stiffer, than when they stand by themselves as if engaged in some common action. The use of color recalls the first numbers of this series, but the hair is treated with more freedom.

70. London, Brit. Mus. D 54. Eretria. H. 13 in. *White Ath. Vases*, pl. v; *Jour. Hell. Stud.* 1899, p. 181.

On the shoulder egg-pattern and normal palmettes with added red leaves; the maeander is broken by dotted oblique crosses, reversing. Slip slightly brownish. Vermilion and dark red, each with added black lines, and dull black are used for garments and

accessories. The hair is stippled in black on a yellow glaze background. The preliminary sketch in glaze outline shows through the dull color.

A slender shaft with low pediment stands on a high plinth. Black and red taeniae are bound around the shaft, and a thick taenia with bars and dots is draped around its base. At the left a winged "soul," without garments, one hand raised to the head, flies toward the top of the stele.

At the left a youth stands in partial profile, his right leg relieved and bent, carrying in his right hand a spear erect. A vermilion chlamys leaves the right side exposed but covers the raised left hand; a petasos hangs from his shoulders.

At the right a slender youth stands in profile, his right leg relieved, holding out a purse in his right hand. A dark red himation reaches nearly to his feet and covers the bent left arm; the folds about his neck are rather thick.

The general treatment of the figures on this vase at once recalls no. 67 (Brit. Mus. D 55), though their relative position is reversed and the stele is introduced between them. The lines of the young woman on that vase are much the same as those of the figure at the right here, except that she is not so slender; the youth at the right there is almost exactly reproduced from a different point of view here. The two vases may be regarded as a pair, and while they have many points in common with the rest of the series, they are so much alike that probably they were made together. The difference caused by the introduction of the stele is interesting. The youth with the purse is evidently intended as a mourner bringing an offering to the dead. On the other hand, the figure at the left seems to have been drawn with some plastic type in the mind of the artist, and the question is inevitably raised whether he did not mean to depict the dead person to whom the offerings are brought. The presence of the little soul with one hand raised to the head in lamentation does not contradict this view, for the artist might well have intended to bring out the contrast between the youth in the fulness of his powers, and the poor soul which alone remained after death. On no. 8 of this class and on several lekythoi of Group D a soul is seen with Charon; those souls, however, are fully draped, and here for the first time is found that type of soul which occurs rather commonly on lekythoi with drawing in dull colors. On those vases the soul may show this gesture of lamentation, or both arms may be extended.

71. **London, South Kensington Mus.** 1235. Lent by George Salting, Esq. H. $14\frac{1}{8}$ in. Burlington Fine Arts Club Exhibition, 1904, *Catalogue*, no. 34; *Jour. Hell. Stud.* 1899, p. 181.

On the shoulder egg-pattern and typical palmettes (red leaves added); the maeander is broken by dotted oblique squares, reversing. Slip yellowish. Drawn in fine lines

of brown glaze; the hair is drawn in black with a fine brush on a yellow glaze surface. Dark red with black fold-lines and dark blue are used for garments and taeniae. The maeander (but not the enclosing lines) is broken by the top of the stele. The lines of the sketch in glaze show white through the dull color.

On two high steps stands a slender stele crowned by egg moulding and triple palmette. Two red and two blue taeniae are fastened on the shaft, a thick dotted taenia is draped around the upper step, and a similar taenia fastened in a circle is hung against the lower step.

At the left a youth in profile approaches, holding out his right hand palm down (as if he were presenting a taenia); his left hand grasps a light garment which hangs over his left shoulder (red with black fold-lines).

At the right a youth in partial profile approaches, carrying a spear erect in his right hand. He wears a large dark red chlamys, through the color of which the glaze lines of the sketch may be seen, and a petasos hangs on his shoulder.

This fine lekythos presents a slight modification of the scheme of composition on the preceding one, in that the figures are represented as approaching the stele. The editor of the catalogue of the Burlington Exhibition suggests that both the figures may have been copied from grave reliefs. We may well question whether the lekythos is of as late a date as such a statement implies, but the influence of plastic art is clearly to be traced. The real point is whether this painter has some plastic work in mind, or whether he is influenced by figures on red-figured ware which are based on models in sculpture. The figure at the left is extremely like the Apollo on a red-figured oinochoe in the British Museum;[1] the attitude is just the same and the garment is treated in the same manner, only the lips, the long curls, and the laurel branch of Apollo held in the left hand are different. The red-figured oinochoe, like this lekythos, would be dated from the second half of the fifth century. Just this type of figure is sufficiently unusual on red-figured work so that possibly that painter was copying a type which really belongs to this series of lekythoi; if this suggestion has any truth in it, it would mean that lekythos painters in this period had a standing which they did not have before or after. In any case the influence of sculpture is evident, and it is the more striking because it appears both on lekythoi and on red-figured vases.

72. **Chicago, Art Institute.** H. 0.33 m. Attica. Exhibition of the Burlington Fine Arts Club, 1888, *Catalogue*, p. 54, no. 122.

On the shoulder egg-pattern and normal palmettes. Drawn in black glaze; dull black and red are used for garments and taeniae, and dull gray for the man's hair.

In the centre a stele with black taeniae.

[1] Brit. Mus. E 516, "late fine style," *Cat. Vases.* III, pl. xviii.

At the left stands a nude youth with a lance in his left hand and on his left arm a chlamys.

At the right a bearded man leans on a staff in his right hand; he wears a red mantle.

The figures on this lekythos, which I know only from the published description, are familiar from other members of Group C. The figure at the left is to be compared with a youth on a vase of the same collection now in Boston;[1] here the lance is in the left hand, and on the left arm a chlamys is hanging as on the vase under discussion. The old man leaning on his staff occurs *e.g.* on nos. 25 and 66, and on nos. 9 (Boston, 7192) and 15 (Athens, Nat. Mus. 1993) of Class VI, 1.

73. Annali d. Inst. 1842, Tav. L, p. 111; Jahn, *Münch. Vasensammlung*, S. xxiv.

The ornament is not described; the plate shows it to be normal except that a simple maeander is added below the scene.

On two steps stands a rather slender shaft, crowned with astragal and pediment. Taeniae are tied around the shaft, a dotted taenia is draped around the upper step, and a similar taenia is fastened together and laid against the upper step.

At the left a nude youth stands nearly *en face*, the right leg relieved. His head is bowed; the right hand is raised but is apparently empty.

At the right a woman in profile approaches, carrying a taenia in her right hand and holding up a smegmatotheke in her left hand. Probably she wore the usual chiton with long overfold, though only the overfold is figured.

This lekythos resembles no. 70 in that one of the figures may represent the dead person himself and is drawn under the influence of plastic models, while the woman at the right is simply bringing the usual offerings to the tomb. The anatomy of the youth is indicated with more care, if we may trust the plate, than is usual on these lekythoi; the slightly raised left hand resembles the affected gesture which was mentioned under no. 65.

In size, shape, and ornamentation these lekythoi conform to the same norm as those of the preceding series. A preliminary sketch with a sharp point was apparently used on nos. 62 and 69; on almost all these vases a sketch in glaze, usually in thin glaze, precedes the use of dull color for the garments and shows through the added color. Six of the scenes are at the grave; two might be interpreted as scenes of parting; the other four probably represent the preparation to go to the grave. Color is used more freely than on any other series of this class. Yellow, or light red, or dark red, each with added folds in

[1] Class VI, 1, no. 10, Boston, P. 8440; Burlington Exhibition, 1888, *Catalogue*, no. 120.

dull black, are very common; red, blue, and dull black are used for taeniae; thick yellow once is applied to boots; as on the earlier classes, purple is applied on black for a taenia on the hair in at least one instance.

The stele is a rather slender shaft on one or two high steps, and often crowned by a low pediment. About the shaft taeniae are tied, but the most characteristic mark of the series are the two taeniae at the base of the stele. These are marked with bars and dots; and one is draped about the base of the stele, the other tied in a circle and fastened to a step.[1] The latter form of this taenia is seen on no. 53 of series **d**, and the same taenia is draped about the base of the stele on no. 59; on no. 35 also some of these taeniae are hanging from the basket which the woman carries. The fact remains that they are characteristic of the present series. The taeniae tied around the shaft also are more numerous than in the preceding series.

So far as the composition of the scene is concerned, the earlier numbers have one figure in profile, the other *en face;* on these vases both figures stand stiffly and do not show one leg relaxed as on the "Hygiainon" vases. On nos. 67, 69, and 70 the right leg is relieved and the whole figure at one side is gracefully drawn in partial profile; apparently the artist had made a careful study of some plastic type. Finally, on nos. 71 and 73 the figure in profile is advancing, as was commonly the case in the earlier classes.

The figures are slenderer than on any other series of lekythoi, and usually the legs are unduly long and the heads very small.[2] The high forehead, small nose with tip slightly raised, very thin lips, and round chin separate these vases from the preceding series to which they are closely allied. Hands and feet are carefully drawn, but they are not at all so graceful as in series **d**. Women wear the chiton girded over a long overfold and ordinarily sleeveless; the garments of the men, when present, vary considerably, but none wear a chiton. It should be noted that the percentage of men is much larger than in series **d**. The smegmatotheke is more common even than in series **d**, when women are present; an alabastron, a taenia, or a basket of taeniae is also carried by women. The hair is either solid black or stippled black on a yellow ground; the artist seems to have little choice between the two methods of treatment. On the first three vases a black diphros is partly hidden

[1] Cp. *Jour. Hell. Stud.* 1896, p. 175 f.; 1899, p. 181.

[2] These slender figures are also characteristic of some fine Nolan amphorae. Cp. the amphora in the Vatican, *Mus. Greg.* II, 58; Gerhard, *Aus. Vasen.* Taf. 184.

by one of the figures, a device not uncommon in Class IV to indicate the gynaikeion. Objects in the field are rare; a mirror, a sakkos, and a "soul" each occur once.

It seems evident that the earlier numbers of the series came from one hand at about the same time. And it may be suggested farther that the series represents one tradition, perhaps the work of one shop, as it developed from stiffer to more graceful methods of drawing.

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f. *Lekythoi of Class V not falling in the preceding series.*

Some half-dozen lekythoi of Class V, only a few of which I have myself seen, are not readily classified in any of the series thus far considered. We have already pointed out some peculiarities of lekythoi found in Sicily, as compared with those found in Attica and Eretria; probably the two lekythoi next to be considered, or at least no. 75, are not closely related to any which have been already discussed.

75. Terra Nova, Coll. Navarra. Gela. H. 0.38 m. *Bull. Inst.* 1867, p. 237; Benndorf, *Griech. Sic. Vas.* Taf. xlvi, 1; Heydemann, *Dritte hall. Winck. progr.* S. 58, 1.

No account of the shoulder ornament is at hand. The maeander is broken by checker-board square, by horizontal crosses, and by the helmet of Aeneas. Drawn in very fine lines of glaze, varying from light brown to black. Red-brown with darker fold-lines is used for the garment.

At the right Aeneas is advancing toward the right, and looks back at his father whose steps he is guiding; with his right hand he grasps the right wrist of Anchises, in his left he carries shield and erect spear. He wears a short chiton with apparently an armored apron around the loins; this "girdle" (μίτρα) or apron seems to be of chain armor; over his shoulders is a narrow brown scarf with embroidered ends and fringe. His high Corinthian helmet (yellow, with white-and-brown crest) is pushed back on his head, which he bends forward to watch his father's steps. On his round shield the emblem is a nude black man blowing a long trumpet.

At the left the blind Anchises follows his son with hesitating steps, feeling his way with the cane in his left hand. He wears a long chiton (brown with darker fold-lines), a himation (white with brown edge) drawn up over the back of his head, and black shoes; his hair is drawn realistically with black points on a gray basis.

Traces of the names AINEAS and ANXISES remain.

This representation of a scene long familiar to vase painters is peculiarly interesting in that it breaks absolutely with the traditional crude picture of Aeneas carrying his father on his back; the painter produces a picture "das den Gegenstand in psychologisch zarter Fassung ver-

tieft." [1] The blindness of Anchises, as he guides his hesitating steps with his cane, is almost as effectively represented as in the busts of Homer; and the solicitude of Aeneas, hurrying his father on and watching his steps, gives the picture a touch of tenderness quite foreign to the ordinary work of the vase painter.

The treatment of the maeander, the sparing use of color, which is limited to brown, and the uneven lines of the drawing would place this vase early in the period when vases of this class were made; but none of the other early vases shows anything of the carefulness or the pathos of this vase. The inscriptions in this position, one horizontal, the other perpendicular, are found on other lekythoi from Sicily, *e.g.* Class IV, 2, no. 13, Oxford, Ashm. Mus. 267. It can hardly be doubted that these Sicilian lekythoi were made in Athens, but their peculiarities are such as to suggest that some shops or individuals worked especially for this export trade.

76. **Terra Nova, Coll. Navarra.** Gela. H. 0.38 m. *Bull. Inst.* 1867, p. 234, xxvi; Benndorf, *Griech. Sic. Vas.* Taf. xlvi, 3.

No account of the shoulder ornament is at hand. The maeander is unbroken except by the helmet of the figure. Drawn in fine lines of glaze varying from orange to black. No use of color is noted by Benndorf.

A youth, with spear horizontal under his right arm and shield on his left arm, is advancing rapidly to the right over rough ground. Behind him is a plant growing. He wears short chiton pulled out over the girdle, a Corinthian helmet pushed back, and boots with tops that fall over.

This vase, like the last, is drawn with unusual care; *e.g.* the eye has a dotted circle for the pupil, as perhaps on no other white lekythos. Benndorf suggests that the manner of walking and of carrying the body is feminine, though the breasts are not those of a woman. The expression of the face, also, is almost feminine. A plant like that behind the figure is found on an Amazon vase of Class IV (series 1, no. 19); on that vase the figure is undoubtedly an Amazon, though the breasts are not drawn as those of a woman. A comparison of this vase and the vases with Amazons in Class IV might suggest that the representation of Amazons in large paintings had exercised great influence over the vase painter, more influence perhaps than the types of other work on vases. On this present vase it is noticeable that, with all the care in the drawing, the under side of the shield is not intelligible, the right hand does not seem to grasp the spear, and the thong used to cast the spear seems to hang loose.

[1] Benndorf, *Griech. Sic. Vas.* S. 99.

77. Athens, Nat. Mus. 1856 (Coll. 680), Cv. 1843. H. 0.356 m. Pottier, *Mon. Grecs*, XI, p. 13, n. 2; *Jour. Hell. Stud.* 1899, p. 180.

On the shoulder egg-pattern and normal palmettes; maeander broken by dotted oblique crosses, reversing. The neck is high and slender. Drawn in even lines of glaze, which now is yellowish brown and rather dull. No traces of color remain.

On a horse galloping toward the right rides a youth carrying in his right hand two spears. A petasos hangs on his shoulders, he wears high boots, and Collignon finds traces of a light chiton, but he does not have the usual chlamys. His hair is drawn in separate curls.

The figure of a youth on horseback occurs occasionally in the later classes of lekythoi with outline drawing; here it is evidently brought over from red-figured lekythoi. That there is only one figure is peculiar in the present class, but the horse makes the scene as broad as the customary scene with two figures. The vase is drawn with much care, perhaps with more care than skill. The ornamentation is that which has become typical in series **d** and **e**; except for the ornamentation I do not understand why it is included by Bosanquet in his "Hygiainon" series. It lacks the academic spirit which marks that series; the head and face show none of the special characteristics of the vases with the name Hygiainon; and the use of the scene at all is an experiment. Probably the introduction of the youth on horseback as a white lekythos scene has something to do with the fact that on hero reliefs the hero was often represented with his horse, if not on horseback; for this reason it was easy to choose the same theme as the subject for grave reliefs. At the same time it is impossible to trace any direct lines of connection at this point, and without question the lekythos painter is following a type from red-figured ware.

78. London, Brit. Mus. D 52. Locri. H. 14 in. *White Ath. Vases*, pl. xxiv.

On the shoulder three palmettes with more leaves than usual; there is no maeander, though there is a place for a maeander both above and below. Drawn entirely in brown glaze, without the use of color. Slip more chalky than usual.

The scene represents the combat of an Amazon on horseback with a falling Greek. At the left the Greek has fallen on his right knee, and supports himself with the spear in his right hand while he looks back and presents his shield to the Amazon. He wears a Corinthian helmet pushed back.

At the right the Amazon has pulled her horse up on his haunches and raised her spear to kill her enemy. She wears a very short skirt, trousers, sandals, and a Phrygian cap. The line of her spear comes in front of her head (*i.e.* on its left side), though it must really be on the other side.

Although the drawing is in a sort of glaze outline, it is awkwardly done, and the treatment both of the faces and of the nude is very different from what is found anywhere else in the series. This fact is in a measure explained by the presence of a previous scene on the same vase, which can barely be made out; its faintness explains why it was not mentioned in the British Museum catalogue. Original scene: —

Drawn in pink lines, now very faint. In the centre a slender stele. At the left a seated draped figure; at the right a standing figure.

Dr. Cecil H. Smith writes me as follows in regard to this lekythos:

"I can see almost the whole of the original design in faint pink — stele, standing figure on the right, and seated draped figure on the left. This design has been partially rubbed away and the combat scene is painted over it. I have very little doubt that this repainting was done in antiquity, first on account of the technique, which is admirable — lines of brown glazed paint, which the forger cannot as a rule imitate — and also because this lekythos came to us with the bequest of Sir Wm. Temple, *i.e.* in 1856, long before forgers had attained any skill in this kind of work."

The pink lines of the original sketch and the chalky slip of this vase would place the earlier design in the second general class of lekythoi with outline drawing in dull color, where the scene is drawn in fine lines of pink color that is almost glossy. This style of painting belongs in the latter half of the fifth century, and is distinctly later than most of the lekythoi drawn in glaze. The second scene on this vase, then, would be a revival of the older method, and that by a painter of no special skill.

79. **Coll. Northampton.** Exhibition of the Burlington Fine Arts Club, 1888, *Catalogue*, p. 52, no. 117. Magna Graecia. H. 0.37 m.

On the shoulder egg-pattern and palmettes with lotus buds; maeander above the scene. Drawn in fine lines of dark glaze; red and white are used for the plumes of the helmets; "details incised" (?).

A scene of two warriors fighting. At the left a warrior with spears in his right hand presses forward against his opponent. He wears cuirass over a short chiton, in which an arrow is hanging, and a helmet with white plume.

At the right a warrior yields to the attack of the first, his knees bent, and his body bending back. He wears the same armor as the other, except that the plume of his helmet is red.

This lekythos, which I know only by description, is unique in its subject; probably, like no. 77, it is a scene from red-figured work transferred to the other technique. As on the lekythoi found in Sicily, the subject seems here to be treated with great literalism, both as to the falling warrior, and in the matter of the arrow sticking in the

corselet of the victor. The drawing is described as bold and careful.

80. Coll. von Branteghem. Exhibition of the Burlington Fine Arts Club, 1888, *Catalogue*, no. 58. H. 0.302 m.

On the shoulder egg-pattern and normal palmettes; maeander above the scene. Drawn in black [glaze]; red is added for a garment.

At the left stands a young woman draped. Opposite her a youth presents her with an alabastron; he wears a red chlamys carelessly folded up on his shoulder. In the field hang a mirror and a taenia.

81. Coll. von Branteghem. Froehner, *Sale Catalogue*, no. 176. H. 0.342 m.

No account of the ornamentation is furnished. In the centre of the scene is a stele on three steps, surmounted by a palmette. At the right stands a warrior, carrying in his right hand a lance. He wears chlamys and helmet. At the left a young woman brings a basket of taeniae on her head. She wears a chiton. In the field hangs a patera [mirror ?].

These lekythoi are known to me only by the published description. The chlamys of the youth on no. 80 may be like that on no. 71; for a man to bring an alabastron is quite unusual. The literalness of no. 81, in that the young woman brings the basket on her head, can be matched in Class VI, but not in the later numbers of Class V.[1] It is quite possible here, as on several of the vases with grave scenes discussed at the end of series **d** and **e**, that the youth with lance may represent the dead man himself, to whom the woman is bringing the offerings.

82. Athens, Nat. Mus. 1942, Cv. 1705. Eretria. H. 0.345 m. Δελτίον, 1889, σ. 174, 4.

On the shoulder normal palmettes; the complicated maeander is unbroken. Dark red with black folds and dark green are used for garments; brown is seen on the face of the seated woman.

On two steps stands a stele, surmounted by moulding and pediment. On the steps at the right a figure sits facing toward the right; the face is painted a thick brown, and a dark green garment is draped closely around the person.

At the left a woman stands in profile, holding out toward the stele a dark taenia in both hands. Her sleeve chiton in dull color has disappeared; she wears also a dark red himation so draped as to leave both arms and the right shoulder free; her hair is drawn in black on a yellow ground; it is gathered in a small knot behind and curls are added around the face.

At the right a youth (?) holds out a large shallow basket toward the stele. His garment has disappeared; his hair falls in straight locks to his shoulder. The lower part of the figure is gone.

In the field hangs an alabastron.

[1] Cp. Class V, no. 3, Berlin, Inven. 3171.

In Class V we have seen two or three instances of a figure seated on or by the stele, but in no case does the scene include more than two figures. The suspicion thus awakened is increased by the manner in which the seated figure is drawn and by the use of color. Dark green might be used, but there is no analogy for the use of thick brown paint for the face. Of these lekythoi from Eretria some were excavated by the government and others which had been found by individuals were secured by the government. It seems probable that this one had had a third figure hastily added by some incompetent hand; but a more careful examination is perhaps necessary to make this point clear. The drawing of the figures on either side is very fine, although it may have been retouched in one or two places. The spirit of the scene and the character of the drawing is more like that found in series **c** than in any of the other series that have been discussed.

83. Athens, Private Collection. Attica. H. 0.278 m.

On the shoulder palmettes with black and red leaves. The only color that was used, besides the glaze of the outlines, has faded to a dull brown.

The stele is in the form of a slender Doric column on three steps; two brown taeniae are tied about the shaft.

At the left a woman in profile puts her left foot on a stone beside the stele and bends forward, resting a basket of brown taeniae on her left knee while she takes from it a taenia. Her garment has disappeared; the hair is drawn with a fine brush but not much shaded.

At the right a woman approaches tearing her hair with her left hand and extending her right hand, palm up, toward the stele. She wears a sleeveless ungirded chiton, cut low in the neck; the color is now brown.

This lekythos, like the preceding, is allied in spirit to those discussed above under series **c**. This same spirit, some of these same figures, and this type of stele recur in the first class of lekythoi with outline drawing in dull colors. At these two points, and almost nowhere else in the history of outline lekythoi, are the figures represented as mourning at the grave monuments; elsewhere the spirit of idealism prevents such literalness.

84. Athens, Private Collection.

On the shoulder egg-pattern and typical palmettes; above the scene is a maeander. Drawn in fine lines of brown glaze; bright red is used for a garment. The first sketch in lines of thin glaze shows through the dull color.

In the centre is a slender stele; at the left stands a youth wearing a red himation. At the right stands a woman whose garment has disappeared. The drawing resembles that of the lekythoi in series **d**.

85. Athens, Nat. Mus. 1981, Cv. 1704. Eretria. H. 0.28 m. *Δελτίον*, 1889, σ. 214, 10; *Jour. Hell. Stud.* 1899, p. 184, fig. 8.

Shape slender, with unduly large mouth. Egg-pattern and palmettes on the shoulder; the careful maeander is complicated and unbroken.

The slender stele on two steps has a plain top. Red taeniae are tied around it.

At the left a bearded man in profile stands holding his right hand out toward the stele. He seems to have worn a chlamys, and on his head is a red helmet.

At the right stands a youth in partial profile; his right hand is slightly raised toward the stele. He wears a large dark red himation which leaves the right breast and shoulder bare; his hair is sketched in large curls.

This vase, which is badly damaged, has little in common with the rest of the class. The man at the left is drawn with an individual portraiture (cp. cut in *Jour. Hell. Stud.*) which is unusual, and the youth looks more like red-figured work than like the figures on these lekythoi. The treatment of the hair and the stele recall the first class of lekythoi with outlines drawn in dull color.

Conclusion of Class V (Group C)

The present class is so large that much of what is to be said in comment on these lekythoi has already been said at the conclusion of each of the different series. The shape, with almost cylindrical body, the size (30–40 cm. high), and the ornamentation of the lekythoi in this class do not differ materially from the norms of Class IV, though there is a tendency toward a somewhat slenderer shape. The use of a fine white slip covering the upper part of the body and the shoulder is universal; this slip is slightly yellowish on the earlier specimens, but soon a pure white, smooth, hard slip was developed, superior to the brown-yellow slip in use before, or the chalky friable slip which was used later. In the shoulder ornament and the maeander few variations are found; a type had been reached which continued on into the classes of lekythoi with drawing in dull color. On a few of the earlier lekythoi we may detect a preliminary sketch with a dull point in the soft clay; these sketches were made before the lekythos was baked and of course before the white slip was put on; this usage, which belongs with the red-figured technique, is found but rarely. On two specimens of series **e** there seems to be a preliminary sketch with a sharp point in the surface of the slip itself; this process is found on a very few lekythoi with drawing in dull color. The more common procedure was to sketch the body (not the head) of each figure in glaze outline before the dull color was applied. Often these sketches seem to be

in thin transparent glaze, and it is possible that they were put on before the slip was dry; indeed it is conceivable that a sketch on the moist slip with a dull point would produce the shiny lines in question. In other instances they were drawn in the same glaze lines as the rest of the outlines; this simply means that the artist began by sketching in the whole figure, irrespective of the fact that dull color was to cover part of it, in order that the right proportions of the figure might be secured.

The lines of the drawing differ from those on lekythoi of Class IV in that the lines are even in width and shading; ordinarily they are quite fine; the color is black in series **c**, yellow in series **b**, but on by far the larger number of specimens it is a rather dark brown. Dull color is absent from many vases in series **a** and **c**; on vases of series **e** a variety of colors is used on each vase. The first colors to come into favor were dull brown and a light red. Later a dark red appears, dull black is used both for fold-lines on red and by itself, yellow and blue (perhaps green) are found occasionally. What these colors were originally cannot always be determined, and in many instances there is proof that the color which was used has disappeared entirely.

The subjects of the scenes have been discussed at the end of each series. On the whole the domestic scenes are relatively more numerous than in the last series under Class IV, but many of these may be regarded as scenes of preparation to visit the grave. Several of these domestic scenes represent women playing musical instruments, or engaged in dressing, or in conversation with a man. Two or three mythological scenes occur, notably the rescue of Anchises by Aeneas, but the religious scenes have entirely disappeared. Of the scenes referring to death, the Charon scene and the woman carrying the corpse of a child are the most striking; the presentation of offerings at the stele is depicted on about a third of the lekythoi in this class. The question whether one of the figures at the stele sometimes represents the dead person himself will be considered later. There seems to be no question that plastic art exercised some influence on the drawing of these persons at the grave. So far as the spirit of the scene is concerned, the greatest differences are apparent. Some of the painters repeat familiar types in the effort to make the figures as graceful and beautiful as possible without any special regard to the meaning of the scene; others try to secure novelty by introducing scenes which had been tried only on red-figured ware; still others sought to interest and move the spectator by copying literally scenes that they had seen

at the grave. In the composition of the scene the painters vary equally; some reproduce again and again a figure standing in profile opposite a figure standing *en face*, whether or not a grave monument is between them, while others intentionally seek a new pose as well as a new meaning for the scene. On the whole the conventional advancing figure has all but disappeared, and the tendency finally is toward the production of a person standing in an easy attitude, and viewed in partial profile.

While there are very few inscriptions to aid in dating these vases, it seems probable that most of them belong to a limited period just after the middle of the fifth century B.C. The different series may be regarded on the whole as parallel, not as succeeding one another in time; they represent different artists, different "shops," if that term may be used, rather than a progressive development. This type of lekythos seems to have become immediately popular, so as to banish almost immediately the type which is represented by Class IV. Consequently the connection with Class IV is very close in such matters as the subject of the scene, the composition, the type of figures, etc. At the same time the inscriptions became unpopular, and there is a tendency toward ideals (either realistic or "academic") very different from the ideals of Class IV. As compared with Group D, it will be pointed out that those small lekythoi represent a development parallel to the fine large vases of Group C, but probably continuing somewhat longer. Class VI represents a natural experiment in the use of dull color for the outlines either of the ornament or of the main scene, an experiment which was destined to prove successful and at the same time to reduce the painting of lekythoi to a cheap form of industrial art. The beginnings of various types which found their later development in these lekythoi with drawing in dull color have been noted in connection with several of the vases discussed under the present class.

Class VI. *Lekythoi with white slip: dull color used either for the scene, or for the ornamentation.*

Series 1. *The scene is drawn in glaze outline, but either the palmettes on the shoulder or the maeander and palmettes are drawn in dull color.*

On the lekythoi of the present series a dull black or pink is used for the palmettes on the shoulder, and on nearly half the specimens the same dull color is used instead of glaze lines for the maeander above the scene. The scene is drawn in glaze, usually in rather fine lines of brown glaze, and two shades of red are the colors most frequently added. These lekythoi, like those of Class V, are drawn in a "large" style, some of them with great care. All of them have to do with death; only the Charon scene lacks the presence of the stele. The earlier numbers have a somewhat complicated maeander in glaze lines; the maeander is rarely broken by a dotted oblique cross or other similar pattern.

1. **London, Brit. Mus. D 60.** Ambelokepos. H. 12½ in. *White Ath. Vases*, pl. vi; *Jour. Hell. Stud.* 1899, p. 183.

Egg-pattern and palmettes on the shoulder in dull black; unbroken maeander in black glaze. Drawn in fine lines of dark brown glaze; a light yellow wash is used for the hare; a garment and taeniae are in red (brown fold-lines). Preliminary sketch in transparent shiny lines.

The stele, a simple shaft on four steps, is partly hidden by stones and rising ground at the left. Red taeniae are fastened about the shaft.

Up the slope two hunters and a dog are pursuing a hare. At the left a youth *en face* places his left foot on a high stone and raises a stone in his right hand to throw at the hare in front of him; he has a long club in his left hand, and a large garment hangs over his left arm (red, brown fold-lines). At the right another youth advances rapidly; his right hand is extended as though he had just thrown a stone; in his left hand a club is raised and on his left shoulder hangs a garment. In the preliminary sketch the right leg was higher and the hips were farther forward. The slender hound is in front of the right leg of the figure at the right.

The hunting scene on an outline lekythos of Class I [1] resembles the scene under discussion in the effort to suggest landscape (tree and

[1] Class I, 5, Athens, Nat. Mus. 1973; contrast the hunting scene on a vase figured by Tischbein, IV, pl. lx.

rocks) as well as in the attitude of this figure at the left; much the same attitude recurs on a black-figured lekythos in Athens cited above.[1] The hunting scene, the indications of landscape, and the attitude of the man with hand raised to throw a stone are all sufficiently unusual in the work of this period to suggest that there was some common prototype for these vases, and that in spite of the fact that they may be several decades apart. The treatment of the theme by the great painters is no doubt the source of this likeness.

To the modern mind the picture of a hunt at the grave on a vase intended for use in the burial ceremony seems incongruous. The clue to its meaning is found in the representation on lekythoi and on grave monuments of persons engaged in their favorite occupations. The hare appears as a pet on two lekythoi of slightly later period,[2] and on the earlier of the two the figure on the other side of the stele is a youth playing on the lyre. The dog with his master on the Alxenor stele is intended to suggest the very scene before us,[3] and on certain reliefs to the dead it is even more clearly indicated.[4] On the lekythos under consideration the stele is put in to make clear the fact that the scene has to do with the dead, and the hunt going on in the foreground tells us that this vase was intended to be used at the burial of a youth who delighted in the chase.

2. **London, Brit. Mus. D 58.** Ambelokepos. H. 0.48 m. *White Ath. Vases*, pl. xi; Robert, *Thanatos*, Taf. ii; *Jour. Hell. Stud.* 1899, p. 182.

On the shoulder egg-pattern and palmettes (approximately like the normal type of Class V); the careful maeander in yellow glaze is unbroken. Drawn in fine lines of light brown glaze, except that the wings are added in coarser lines of dull black; the figure at the right is filled in with a dull red wash; taeniae red with black detail. The hair is in single strokes of black on a yellow surface. There are traces of the preliminary sketch with a dull point. "Parts of the design are restored."

In the centre a rather slender shaft with plain top stands on two steps; near the top above an egg moulding is drawn a Corinthian helmet with long plume; about the shaft and base are several taeniae. The eyeholes of the helmet are painted red.

Two nude winged figures (Thanatos and Hypnos?) are bringing a dead warrior to the tomb. The figure at the left bends over, holding the legs of the dead person; on the body are red marks (plumage?); his straight hair falls in every direction from the crown, but the beard seems to be curly. The youthful figure at the right is all painted red

[1] Athens, Nat. Mus. 1989.

[2] Lekythoi with outlines in dull color, Class IX, Louvre CA 612; Class XI, Ἐφ. Ἀρχ. 1894, πίν. ii.

[3] Cp. Rouse, *Greek Votive Offerings*, p. 35, n. 13.

[4] Ibid. p. 24, n. 1; p. 25, n. 8.

(except the face?); he holds the dead person from behind under the arms. His hair is curly.

The dead youth wears a cuirass, painted with its ornaments in detail, and a small red mantle hangs over both arms from behind. His hair is curly and rather long.

The helmet near the top of the stele seems to be a representation in relief of an offering very naturally brought to the tomb of a dead warrior.[1] The stele itself is of a type already familiar, but the presence of the helmet may be a bit of realism not out of line with the rest of the scene. The scene itself is most poetically conceived, no doubt carrying out the suggestion of the scene in the Iliad [2] where Thanatos and Hypnos carry the body of Sarpedon to Lycia for burial. On a black-figured amphora in the Louvre [3] and an early red-figured kylix by Pamphaios in the British Museum,[4] a similar scene occurs, though the winged figures are represented as in full armor, and the body of the dead man is nude. On lekythoi with drawing in dull color the scene of this lekythos and the following is repeated with but little change.[5] The purpose of the painter was to give the deposition of the body of the dead person at the grave; to depict such a scene literally was quite out of harmony with the spirit of this art, so a scene which originally had been purely mythological was adapted to the painter's purpose. Whether the figures are Death and his brother Sleep, or Boreas and Zephyros, cannot be absolutely determined; for the painter the nature of Boreas and that of Death might be represented in much the same way.

The painting is executed with great care, and in contrast with the ideal situation, the quite painful literalism of the dead youth is most striking. The face of the dead person is almost the only instance on lekythoi with glaze outlines where the face is not drawn in outline; the lines are the same as on red-figured work of this period. The detailed treatment of the corselet and its ornaments has been noted on earlier lekythoi (*e.g.* B IV, 1, no. 19), and is found again on no. 6 of the present series.

3. Athens, Nat. Mus. 1928, Cv. 1655. Eretria. H. 0.365 m. Δελτίον 1889, σ. 79, 14.

On the shoulder egg-pattern and palmettes in dull color; the maeander is unbroken. The body of the vase swells slightly below the shoulder. Drawn in light brown glaze; pink and green are used for details. The hair is black with yellow locks along the edge.

[1] Ἐφ Ἀρχ, 1893, πίν. 3.
[2] Iliad, XVI, 671; cp. Quint. Smyrn. II, 549 f.
[3] Louvre, 388; Berlin, Inven. 3252; *Jahr. Arch. Inst.* 1893, *Arch. Anz.* S. 85, 20.
[4] Brit. Mus. E 12.
[5] Class IX, Brit. Mus. D 59; Class XI, *e.g.* Athens, Nat. Mus. 1830.

Two nude winged figures are supporting the body of a dead person by a stele. The slender shaft stands on three steps and is crowned by egg moulding and triangular pediment; around the shaft is tied a pink taenia, and there are pink lines in the pediment. The figure at the right supports the shoulders of the dead person with both hands; the figure at the left tears his hair with his right hand, and with his left takes the hand of the dead. The dead person wears a short sleeveless chiton with pink edge; there are pink and green rays both up from the girdle and down from the low collar. A wide taenia holds the hair in place. Over the knees is a himation with a pink edge.

Apparently there is some sort of couch in front of the stele on which the body of the dead person has been placed, a form of this scene which reappears on a lekythos with drawing in dull color.[1] This variation of the scene permits one of the figures to impersonate the mourners, as he raises one hand to the head in lamentation and with the other affectionately grasps the hand of the dead. In harmony with this conception the winged figures are both youths; *i.e.* the reference to the Sleep and Death of mythology is at least obscured.

4. **Athens, Nat. Mus. 1932, Cv. 1711.** Eretria. H. 0.35 m. Δελτίον, 1889, σ. 98, 2. *Jour. Hell. Stud.* 1899, p. 173 f., figs. 2 and 3.

On the shoulder three nine-leaf palmettes, the central one reversed, in dull gray; the unbroken complicated maeander is in glaze. Drawn in dark brown glaze; the hair is put on with a coarse brush and slightly shaded; brown, with dark brown fold-lines, and red are used for garments, accessories, etc. The lines of the preliminary sketch show white through the woman's garments.

On three steps stands a rather slender stele with triangular acroterion; glaze ends of taeniae that have faded appear beside the stele as well as under the woman's basket.

At the left stands a woman *en face* with bowed head, looking at a flat basket of taeniae which she carries on her left hand and steadies with her right hand. She wears a sleeveless brown chiton with long overfold; her hair is in a large round knot at the back of her head.

At the right a naked youth stands *en face*, holding a spear upright in his left hand, and raising his right hand slightly in the direction of the stele. The details of the anatomy are given in very fine lines. On his left arm he carries a chlamys in outline, and a red petasos is attached to his neck by a dull gray cord.

5. **Berlin, Inven. 3291.** Athens. H. 0.355 m. *Jahr. Arch. Inst.* 1895, *Arch. Anz.* S. 41, no. 51; *Jour. Hell. Stud.* 1899, p. 173, figs. 2 and 4, pl. iii.

On the shoulder three palmettes of the same pattern as on the preceding number, in dull gray; the complicated maeander in black glaze lines is broken only by the top of the stele; drawn in rather fine lines of brown glaze; the hair is drawn in black on a yellow surface; the colors have mostly disappeared except the black of the taenia ends and a gray on the legs of the diphros.

[1] Athens, Nat. Mus. 1939.

On three steps stands a rather slender stele with triangular acroterion; the dull black ends of taeniae that have faded appear beside the stele.

At the left stands a girl in profile, holding out an alabastron in her right hand and with her left steadying the diphros which she carries on her head (underneath it a cushion). She wears a sleeveless chiton pulled out through the girdle so as to hang in loose folds above. Her hair falls loose nearly to the shoulders. The profile is almost that of a negress.

At the right a woman stands *en face* holding up a lekythos in her left hand and raising her right hand slightly toward the stele; from the lekythos there hangs the glaze outline of a thick taenia. She wears a Doric chiton with rather short overfold; the hair is in a large round knot at the back of her head.

These two lekythoi are evidently a pair, drawn with almost the same preliminary sketch and stelai of the same character; the ornament of the shoulder, also, is peculiar to these two vases. The latter vase is discussed at some length in the *Journal of Hellenic Studies* by Mr. Bosanquet. He concludes that the diphros is brought to the tomb, not as an offering, but to be used in the ritual performed there. The homely coarseness of the servant's face may not be intended to indicate a negress, but the same literalism which leads the artist to introduce the diphros is responsible for the type of this servant maid. Something about the woman's profile recalls the face of the woman bringing a basket of taeniae to the stele on a fine vase of Class V.[1] There the garment is of the same type, though far more elaborately drawn, and the hair is treated in the same manner.

Mr. Bosanquet compares the youth at the right on no. 4 with the youth at the left on the vase just cited from Class V. The lines of the drawing are very similar, particularly in the leg that is relieved and bent, and in the structure of the head. The same "statuesque" character is seen in both, though the ephebos on the vase of Class V is much more finely drawn. The type of stele on that vase also is the same as on these two, though the work is more carefully done. The treatment of the nude youth on no. 5 is very similar to that on another lekythos of quite different style in Athens.[2] The woman with her kanistron on no. 4 repeats the same attitude which is found in the case of the woman at the left on the vase just cited, and she wears the sleeveless chiton with long apoptygma which is the typical garment of the women on vases of Class V, series **d** and **e**. The gesture of the hand slightly raised has been discussed under no. 56 of Class V; it has become part of the apparatus of the painter of these two vases.

[1] No. 22, Athens, Nat. Mus. 1935, *Jour. Hell. Stud.* 1899, pl. ii.

[2] Class V (series d) no. 53, Athens, Nat. Mus. 1822.

All this goes to show that the vases of Classes V and VI are not separated in time, but rather are the contemporaneous products of different "shops." Perhaps some closer connection should be claimed between these two lekythoi and the one cited above (Athens, Nat. Mus. 1935).

6. Athens, Nat. Mus. 1761 (Coll. 666), Cv. 1678. H. 0.38 m. *Jour. Hell. Stud.* 1899, p. 182. **Plate IX, 2.**

On the shoulder egg-pattern and three normal palmettes in dull black (red leaves added to the central palmette); the very careful, complicated maeander is in black glaze. The scene is stiffly drawn with great care in fine lines of brown glaze; the hair is shaded from yellow to brown with a coarser brush. Red, pink, and blue are used for garments and details.

On two steps stands a stele with square top (or column with moulding and abacus); just below the top is a blue band. Three dark red taeniae are tied around it; over the steps is laid another taenia.

At the left a bearded man in full armor stands in profile; he carries a shield (bright red inside) and a spear, point down, in his left hand; his right hand is extended as though to take something. He wears a short pink chiton, covered by a corselet which is painted in great detail; on his head is a large conical helmet, and over his right arm hangs a small garment in bright red.

At the right stands a woman in partial profile, holding out in her right hand small tablets, tied up; her left hand is raised and clasps the folds of her himation; this blue himation envelops her so closely that her (pink?) chiton is hardly visible; her hair is drawn loosely back and confined in a flat knot at the base of her head.

On this vase, again, the details, *e.g.* the tablets of the woman, the man's cuirass, the inside of his shield, are worked out with extreme care and correctness. The same effort for literalness is less successful in the case of the taenia laid over the steps of the stele; its coils suggest a snake to the superficial observer. The realistic touch in the natural position of the woman's left hand does much to atone for the rather heavy drawing of the man's right hand and the awkwardness of his pose. The warrior in full armor is more successfully handled on red-figured ware of this period.[1] The face of the woman is drawn with much delicacy, in spite of the weak upper lip; it resembles that of the woman at the left on a vase of Class V,[2] and this same treatment of the hair is found on that vase and those related to it. But in general this vase has little in common with the "academic" series of Class V.

The scene has almost nothing to do with the grave. The warrior in full armor really has no place at the grave, nor are the tablets to be regarded as an offering to the dead person. Rather it resembles a scene of farewell, in which the woman is bringing to her husband a

[1] Brit. Mus. E 448; cp. Roscher, *Lexikon* I, 14. [2] V (series d), no. 54, Athens, Nat. Mus. 1960.

last token before he leaves for the war. Such a scene would be entirely appropriate on a grave monument, and, like the hare hunt, it is not out of place on this monument to the dead. The stele is merely a conventional mark to emphasize the fact that the vase is made for the dead.

7. **Berlin, Inven. 3160.** H. 0.36 m. *Jahr. Arch. Inst.* 1890, *Arch. Anz.* S. 89; *Jour. Hell. Stud.* 1899, p. 182, fig. 7.

No trace remains of any ornament on the shoulder; the complicated maeander above is drawn in fine lines of yellow glaze. The slip is firm, slightly yellowish. Dark red and light red, blue, and some color probably green (for the foliage) are added.

In front of a mass of foliage Charon stands in a large red boat (dark red rim), carries a long red pole on his right shoulder, and puts his left foot on the edge of the boat. He wears a short red exomis, through which the original glaze folds show white; on the back of his head is a red cap. The face is drawn with much realism, even to the sparse beard on the chin.

Advancing toward him is a woman in profile, entirely wrapped in a blue mantle which covers the back of her head; the hair is arranged in a thick mass of curls around the face, painted black on a yellow ground.

Mr. Bosanquet draws an interesting, though possibly exaggerated, contrast between this lekythos and the one with a Charon scene in Munich.[1] The face of Charon follows the same general type, but it is certainly less ugly and more realistic; on the other hand, the boat here is quite conventional, as would naturally be the case in a later development of the scene. We miss the fine figure of Hermes, but Charon alone suffices to define the situation, and the limitation to two figures has now become a fixed rule. The position of Charon is varied by raising one foot to the edge of the boat, a posture familiar to the student of the Parthenon frieze, and credited to Polygnotos. The face of the woman is drawn with great delicacy, and has the same touch of melancholy which appears on the woman's face of the earlier Charon lekythos.

The use of blue for the garment, which is very unusual, suggests a possible connection between this lekythos and the preceding one. The spirit of the drawing is much the same on both, but here the painter is much more successful in his treatment of the man's attitude, and perhaps also in his faces.

8. **Boston, Mus. Rob. 450.** Athens. H. 0.31 m. *Am. Jour. Arch.* 1886, p. 394, pl. xi.

The neck is solid, though the vase is hollow. On the shoulder egg-pattern and palmettes in dull black, red leaves added; the maeander above in glaze is broken by dotted

[1] Class V, 7, Munich, 209.

oblique crosses. Slip dingy white. Drawn in fine lines of black glaze; dark red, bright red, and dark blue are used for garments and accessories; the hair is in black on a yellow ground. Preliminary sketch in transparent shiny lines. The shield lines are heavily incised with compasses.

On two steps stands a stele with plain square top; dark red and light red taeniae are fastened about the shaft and laid on the base.

At the left stands a woman in profile, holding up a wand in her right hand, and carrying an oinochoe in her left. She wears a sleeveless chiton with parallel light red stripes, and a dark red himation draped closely about her (the right hand is restored in dull color).

At the right a bearded warrior stands in profile carrying on his left arm a large shield (the emblem is a lion drawn in dark blue), and holding out a Corinthian helmet in his right hand (red lines along the upper edge). He wears a dark red chlamys.

The fact that this lekythos shows some marks of restoration, *e.g.* the woman's right hand, raises suspicion about other points. The stripes on her chiton have no exact parallel in the present group, nor is it easy to understand the meaning of the wand in her hand when she naturally would hold out a phiale toward the warrior; the dark blue of the lion on the man's shield is also unique. Both the stele and the nature of the scene are closely parallel to the stele and the scene on no. 6. We find here the same arrangement of the taeniae on the shaft and the same taenia on the base. And here also it seems to be a scene of farewell transferred to a grave monument, with a stele present to indicate beyond a doubt the purpose for which the vase was destined.

9. **Boston, Mus. P. 7192.** H. 0.383 m. **Plate XIII.**

The body of the vase swells slightly below the shoulder. On the shoulder egg-pattern and palmettes in dull black, bright red leaves added (the drawing is rather free). The slip is covered in many places with fine cracks. The careful complicated maeander in black glaze is unbroken. Drawing is in fine lines of brown glaze. Light red, dark red, and scarlet are used for garments and accessories. A rude preliminary sketch may be detected in transparent shiny lines.

On two fairly high steps stands a shaft with plain top. Taeniae in light red and in a color now purplish are fastened around the shaft and the base.

At the left a young woman stands *en face* carrying a flat basket of taeniae on her left arm and steadying it with her right hand. Her garment (a sleeveless chiton ?) has now disappeared; the hair falls in curls to her shoulders. The large flat basket is decorated in dull black, and from it hang several taeniae.

At the right a bearded man stands *en face* supporting his right hand on a staff. He wears a red himation which covers his left hand (the hand rests on his hip); his hair is drawn in long curls about the face and falling to his shoulders.

Both the figures on this vase follow types which appear, *e.g.* on lekythoi of the " academic " series of Class V.[1] The drawing is very

[1] For the woman at the left cp. V, 54, Athens, Nat. Mus. 1960; the man at the right may be compared with the right-hand figure on V, 59, Vienna, Oester. Mus. 1088.

careful and resembles that on the lekythoi already discussed in the present series.[1] The faces have only a distant relationship to the earlier work in this series, and are quite unlike anything found in Class V; they are not unlike those on the following number (10), and they might be compared with the work on no. 5 of the following series; still closer parallels are to be found on red-figured work. The short neck, the swelling forehead, with which the nose forms a decided angle, the weak upper lip and full lower lip, the small chin protruding forward, the double inner line of the nose, and the finely drawn eye, all attract the attention of the student. The tendency to a "picturesque" treatment of the hair began in vases of Class V, but it is carried much farther on the present vase and on some that follow. This simple stele, with many taeniae about the shaft and one about the base, is very like the stele on nos. 6 and 8 above; other points also serve to connect it with nos. 4, 5, 6, and 8 as specimens of the same style of workmanship. That a garment has disappeared without leaving any trace on several vases of this series simply indicates that the artists were experimenting with a dull color which has entirely failed to stand the test of time.

10. **Boston, Mus. P. 8440.** Attica. H. 0.40 m. Report of the Museum of Fine Arts, XXV, p. 77; Coll. Paton, Exhibition of the Burlington Fine Arts Club, 1880, *Catalogue*, p. 53, no. 120. **Plate XII.**

On the shoulder egg-pattern and normal palmettes in dull black; maeander in black glaze, unbroken. Drawn in fine lines of brown glaze. Red and purplish black are used for garments and accessories. Preliminary sketch in transparent shiny lines.

On two steps stands an altar-like base crowned with a pediment and at the top a palmette; taeniae are draped around it, a black wreath hangs on the front, and on the steps lies a black lekythos. Behind it are seen the two steps and plain shaft of a stele; a taenia is tied around the shaft.

At the left a nude youth stands *en face*, his right leg relieved. He grasps two erect spears in his left hand, and on his arm hangs a chlamys, red with black fold-lines; a sword in its scabbard hangs from its belt; the right hand is placed against his hip. His hair is sketched in brown on a yellow surface. The anatomy is indicated by very fine lines.

At the right a young woman stands in profile, holding out on her right hand a smegmatotheke, and carrying in her left hand tablets suspended by a cord. Her hair falls over her shoulders in loose curls; the garment has entirely disappeared.

In this instance it is not absolutely clear that the young woman's garment was ever drawn; the outlines of the figure are drawn in detail, and the belief that she had a garment rests only on the absence of detail in the figure, and on the universal practice of representing the

[1] The feet and hands recall no. 4, Athens, Nat. Mus. 1932, and no. 5, Berlin, Inven. 3291.

women with the chiton. The sketchy treatment of her hair can be paralleled on lekythoi with drawing in dull color. The smegmatotheke, however, belongs with the lekythoi already described and with their household scenes; it is almost never found on lekythoi drawn in dull color. A tablet has been noted in the hands of a woman at the grave on no. 6 above;[1] there it seemed to belong to a scene of farewell into which the stele had been introduced; here it hangs suspended from long strings, as though it might be attached to the stele, and perhaps it is as much an offering at the grave as the toilet vase which she carries in her other hand. The delicate face and the bold, sure lines of the drawing are the work of an artist trained to something higher than "painting lekythoi for the dead." The nude youth is far more gracefully drawn than the ephebos on no. 4,[2] though the hands and feet show the same tricks of drawing and the garment is handled in the same manner. The same figure was handled with much greater care on some of the later vases of Class V,[3] though the work here perhaps shows a surer hand. His face is more hastily done than the faces on the preceding number, but the peculiar tip of the nose and the small protruding chin are the same on both.

For the peculiar altar-like base, above which are seen the steps and shaft of a stele, it is difficult to find a parallel. On the following lekythos (Berlin, 2448) there seems to be the shaft of a second stele behind the broad monument with plain triangular top, which occupies the foreground. This type of broad monument is specially suited to those cases[4] where figures are represented as seated or standing on the top of the stele, but such cases shed no light on the slender stele behind the broader one. Perhaps the person who painted a lekythos in Class IV[5] had in mind the same thing which is depicted on this and the following vase; there the slender shaft on many steps seems to be placed directly on the altar-like basis.

11. **Berlin, Furtw. 2448.** Athens. H. 0.19 m. Benndorf, *Griech. Sic. Vas.* Taf. xxiv, 4, S. 42.

On the shoulder egg-pattern and normal palmettes in dull black (alternate leaves red); the complicated unbroken maeander is also in dull black. Drawn in lines of yellow glaze, not very fine; red is used for taeniae and garment; the hair also is in yellow glaze.

[1] Athens, Nat. Mus. 1761; Gerhard, *Aus. Vasen.* Taf. 50–51, 1 (Stephani, 1538), Taf. 287; and Brit. Mus. E 80.

[2] Athens, Nat. Mus. 1932.

[3] *E.g.* V, 53, Athens, Nat. Mus. 1822; 73, *Annali*, 1842, Tav. L.

[4] No. 13, *Bonner Studien*, S. 154, Taf. x; no. 14, Athens, Nat. Mus. 1815.

[5] B IV, 3, no. 21, Athens, Nat. Mus. 1825.

On three steps stands a broad stele with plain triangular top; behind it is apparently the slenderer shaft of a second stele. Over the second stele and about the first are draped several red taeniae.

Two youths are engaged in draping several taeniae about the broader stele. The one at the left stands in profile, the left leg relieved, and holds a taenia in both hands. He is nude; apparently a taenia is tied about his head and the loose ends fall behind. The youth at the right stands *en face* and with his right hand arranges the taeniae on the top of the stele. He wears a large red himation, underneath which his left elbow is raised.

A careful examination of this vase and a comparison of it with the preceding one leads me to think that Furtwängler is wrong in saying that there is no second stele. I do not find a glaze contour to the taenia which hangs above, but only a line inside the taenia which seems to indicate the shaft of a second stele. The literalism of the scene is such that it might have been copied from reality. The youth at the left holds the taenia in both hands with a gesture that does not occur on other lekythoi of this group, yet the gesture is quite true to life. His figure is graceful, but the faces are hastily drawn and the brush used for the contour lines is coarser than on the lekythoi thus far considered. The pointed nose and square chin of these small heads belong to a special type of drawing which is repeated on several of the vases that follow, and is found again in the first class of vases with drawing in dull color.

12. **Berlin, Inven. 3245.** Athens. H. 0.342 m. Coll. von Branteghem, 176; *Jahr. Arch. Inst.* 1893, *Arch. Anz.* S. 92, 54.

On the shoulder three palmettes (once two red leaves in front?) in coarse lines of dull black; the complicated maeander is also in dull black. The slip is clear white and shiny. Drawn in yellow glaze, the hair in black lines on yellow; dull black is used for the palmette of the stele and for a kylix in the field. There are traces of a preliminary sketch with the spear in a different position.

On three steps rises a slender stele with plain round top in which a rude palmette is drawn in dull black.

At the left a young girl approaches (in profile) carrying a very large basket on her head; in the basket are fruits and from it hang outline taeniae. In her right hand she holds out an outlined lekythos, and in her left hand a taenia.

At the right a youth approaches (in partial profile), holding out a spear in his right hand, and carrying a shield on his left arm. A small scarf hangs over his right arm and left shoulder; on his head is a Corinthian helmet pushed back.

As Furtwängler suggests in the *Jahrbuch*, the figure at the right may well represent the dead person to whom the young girl is bringing these offerings. But while in other instances the isolated figure generally represents a statue, this youth rather seems to be copied from a painting or relief. The simple treatment of the eye on both figures,

the rapid motion of the youth, and the literalness of the scene is in marked contrast with the later vases of Class V, though on one of these the same scarf appears;[1] on the whole the pointed chin and the spirit of the scene here, as on the two previous vases, recalls the work on the first class of lekythoi with drawing in dull color.

The young woman with the basket on her head is another figure which is copied from reality rather than a repetition of some type familiar to the vase painter. On an earlier vase of this series[2] the servant is carrying a diphros for the woman on the other side of the stele, and the attitude is much the same; there, however, it is almost a domestic scene which is connected with the grave by the presence of a stele, while here we seem to have a representation of the dead person on the one side and of a worshipper bringing offerings on the other.

13. **Bonn, Univer. Mus.** H. 0.41 m. *Bonner Studien*, S. 154, Taf. x; *Jour. Hell. Stud.* 1899, p. 182.

On the shoulder egg-pattern and palmettes in dull black; maeander unbroken. Drawn in brown glaze; red is used for the garments.

A rather broad stele stands on three steps; from the top hang two taeniae, and on the top is the statue of a nude youth turned toward the left, his left hand resting on his hip.

At the left stands a young woman in partial profile; she carries a large basket on her left arm and steadies it with her right hand; the basket contains wreaths and taeniae. The woman's garment is perhaps repainted; she seems to have worn a sleeveless chiton and probably no overgarment. Her hair falls in long curls over her shoulders.

At the right a bearded man stands in full profile, resting his right hand on the top of a cane. The lines of the figure show through the large red mantle in which he is draped.

The most interesting question which is raised by this vase has to do with the figure standing on the grave stele. Is it intended, as Mr. Bosanquet holds, to represent the relief on the stele itself, which the artist does not know how to represent in any other way? That question as a whole cannot be considered except in the light of further evidence, which the next lekythos furnishes. It seems clear to me, however, that in the present instance we have to do with a statue rather than with a relief. It is true that this type of figure appears in vase painting at about this epoch,[3] and it is entirely possible that the maker of this vase took this figure from a vase type and put it here as a statue. It is evident that it is very different from the somewhat stiff figures found on grave stelai toward the end of the fifth century B.C. Whether or not statues were erected at this time as grave monuments, the hono-

[1] No. 71, Coll. G. Salting; cp. also the warrior on Brit. Mus. E 379.

[2] Class VI, 1, no. 5, Berlin, Inven. 3291.

[3] *E.g.* Gerhard, *Aus. Vasen.* Taf. 184 (*Mus. Greg.* II, 58); *Mon. Inst.* 1856, Tav. xx.

rary statue was the most natural symbol of the dead athlete. It is the aim of the painter here to indicate that the dead person for whom the vase is to be used is a man in the prime of youth, just as on the preceding vase he indicated that the vase was to be used for a young warrior; and as there he copied the painting of a young warrior beside the stele, so here he copies the statue of a young athlete on top of the stele, in order that there may be no doubt about his meaning.

Both the young woman at the left and the bearded man with his staff at the right are figures familiar to the lekythos painter. The man may be put in here to indicate the father of the youth, and the woman might be his sister, but there is nothing to indicate that there was any such definite thought in the mind of the painter.

14. **Athens, Nat. Mus. 1815, Cv. 1689.** Eretria. H. 0.385 m. Ἐφ. Ἀρχ. 1886, σ. 42, πίν. 4 β.

On the shoulder three palmettes with leaves in dull gray and red; the unbroken maeander also is in dull color. The body of the vase swells slightly below the shoulder. Drawn in not very fine lines of yellow glaze; bright red, dark pink, and dull black are used for garments and accessories. The lines of the preliminary sketch in transparent shiny lines show white through the added dull color.

On three steps stands a square block about which red and black taeniae are draped. On top a woman in partial profile sits facing toward the left and in her right hand holding out a bunch of grapes. She wears a sleeve chiton with red stripes, and a white himation. In front of her a nude child is seated on the ground and holds out his hand for the grapes. In the field above hangs a mirror.

At the left a youth in partial profile leans forward on a gray knotted stick and raises his right hand toward the stele. He is draped in a dark pink himation (black fold-lines) which leaves the right shoulder free. The hair is stippled on a yellow surface with considerable detail.

At the right a woman stands *en face*, looking at the monument and carrying in each hand a fillet tied in a circle. She wears a red sleeveless chiton (black fold-lines), open at the side and hanging in an overfold from the shoulder without a girdle; her hair is covered with a cloth, except for locks about the face.

This lekythos, like the one just preceding, is particularly interesting because of the figures represented on top of the stele. It has been suggested in the case of this vase also,[1] that these figures are intended to be a relief such as appears on the later grave stelai. That it is of the same type as the reliefs on many of the stelai is evident at a glance; it is a scene of domestic life, a mother with her child at home, just the sort of scene which was normal for grave reliefs. Yet this vase must be dated rather early in the second half of the fifth century, while the grave reliefs which most closely resemble it[2] belong to a somewhat

[1] Gardner, *Sculptured Tombs of Hellas*, p. 18.

[2] *Ibid.* pl. xviii, xxx.

later date. Again it should be noted that here the scene is taken rather from painting than from a relief. The hanging mirror to denote a house interior may perhaps occur on reliefs, though, as we have seen, it belongs to the apparatus of the vase painter at a date some two decades earlier than I am inclined to place the present lekythos. The bold foreshortening of the child's leg can be duplicated in the painting, *e.g.* of Euphronios, but we can hardly believe that it was attempted in grave reliefs of the fifth century. It is possible, indeed probable, that the maker of this lekythos intended to have us believe that this painting was on the stele, not on top of it; several lekythoi of Group D actually show such a painting (or relief?) on the stele, and the drawing is not unlike that of the figures on top of the stele here. In a word we find here, not a rude attempt to represent a stele with a relief, but a domestic scene copied from vase painting; the subject of the scene reproduces Greek thought of the dead, so that very naturally it appears later on grave stelai with reliefs.

The figure of a man leaning on a staff under his left shoulder has been noted on the earliest lekythoi with outline drawing; the lifeless left hand here is due to a neglect of accurate detail, which is seen also in the woman's hands. The right hand is extended, not to receive something,[1] but either to point out something to the woman or simply to suggest that the youth wishes to get into touch with his companion.[2] The attitude of the woman and her garment closely reproduce the woman at the right on no. 5 *supra;*[3] perhaps the garment is closer to nature here, and certainly the character of the drawing of the face is of a very different type from that on the lekythos in question. The woollen (?) fillets tied up in the form of a crown, which she brings to the stele, are found on black-figured vases, but not in just this form on red-figured vases or on outline lekythoi.[4] The fillets with hatched markings on the stele of many lekythoi of Class V, series e, are, however, very similar.

The angular profiles and square, even pointed, chin of the woman are characteristic of several vases included at this point in the classification; the detailed treatment of the youth's hair also belongs with this same style of drawing.

[1] As on no. 6, Athens, Nat. Mus. 1761.

[2] Cp. C V, no. 71, South Kensington Mus.

[3] Berlin, Inven. 3291.

[4] *E.g. Annali*, 1850, Tav. EF, 1; *Mon. Inst.* III, Tav. xlvi, 6; cp. Gardner, *Sculptured Tombs of Hellas*, pl. xix.

15. Athens, Nat. Mus. 1993, Cv. 1741. Eretria. H. 0.325 m. *Δελτίον*, 1889, σ. 246, 15; *Jour. Hell. Stud.* 1899, p. 183. (Fig. 53.)

The shape is not very slender, and the body does not swell below the shoulder. On the shoulder are three palmettes with slender gray leaves and red leaves; the complicated maeander is in black glaze. Green, reddish brown, and dark red are used for accessories and garments. The preliminary sketch in transparent shiny lines is to be clearly traced.

On two steps stands a plain stele with square top; a green taenia is draped about it.

At the left stands a youth in profile, his left hand on his staff, his right raised to his head in a gesture of mourning.

FIG. 53 *a* (no. 15).

FIG. 53 *b* (no. 15).

A brown himation is draped over his left arm and about the lower part of his body; his hair is drawn in nearly parallel lines from the forehead back with a coarse brush.

At the right a bearded man stands in partial profile, his right hand on his staff. A dark red himation covers his whole body and his left hand; his hair is stippled black on a yellow surface.

The bearded man at the right is a familiar figure which has appeared in almost exactly this form on several lekythoi already considered.[1] But the mourning youth is a touch of literalism that is quite new. Traces of the same literalism have already been noted on the earlier numbers of this series. To depict actual mourners, except in prothesis scenes, is quite unusual; almost exactly this same figure occurs on more than one lekythos in the first class of vases with drawing in dull color,[2] a class where the same type of drawing is found as on the lekythoi now under consideration. But while the mourner is combined there frequently with a person who brings offerings to the tomb, here he faces the immobile figure of an old man with his hand on his staff. It is quite possible that the man at the right may have been intended to suggest the father for whom the youth is mourning.

16. Athens, Nat. Mus. 2035. H. about 0.35 m.

The shape is like that of no. 15. On the shoulder are three palmettes with four dull black and five red leaves; the unbroken maeander is in dull black. Reddish brown and dark red are used for garments and accessories.

On three steps stands a slender stele with low triangular top. There is no decoration of any sort.

At the left a youth in partial profile leans forward on a black knotted stick and raises his right hand toward the stele. His body and left arm to the hand are covered with a dark red himation. The short curly hair is drawn in some detail.

At the right a youth in profile stands looking at the stele. The body and both arms are covered with a brown himation; his yellowish hair falls over the back of his neck.

The figure at the left almost exactly duplicates the youth leaning on his staff at the left on no. 14 above; such details as the treatment of the left hand indicate that we are dealing with two vases made at the same time by the same person. On another vase at Athens with drawing in dull color almost the same figure occurs, though the youth is holding out a taenia.[3] The youth so closely wrapped in his himation is also a familiar figure on vases of this first class with drawing in dull color.[4] It is hardly the same thing as the woman draped in her mantle on a vase in Vienna already discussed,[5] for it is not unnatural for the woman to be thus draped when she goes out to visit the grave; I

[1] *E.g.* on the Bonn lekythos, no. 13 *supra*; Class V, no. 59, Vienna, Oester. Mus. 1088, and no. 66, Coll. von Branteghem.

[2] *E.g.* Brit. Mus. D 67, *Cat. Vases*, III, pl. xxvii.

[3] Athens, Nat. Mus. 2018, Benndorf, *Griech. Sic. Vas.* Taf. xxi, 1.

[4] *E.g.* Berlin, Inven. 3963.

[5] Class V, 59, Vienna, Oester. Mus. 1088.

should rather compare it with the woman about to embark with Charon, on no. 7 *supra*.[1] In general I believe that this type of closely draped figure is intended to represent the dead person.

The palmettes on the shoulder of this vase are peculiar in that the number of black leaves is even and the front leaf is therefore red. This arrangement of the leaves, so far as I am aware, is found only on lekythoi of the earliest class on which the outlines are drawn in dull color (Class IX). The five last lekythoi which have been discussed (nos. 11–16) show many points of resemblance to that class. The rather heavy shape with cylindrical body and flat shoulder, the creamy nature of the slip, which is often covered with fine cracks, the coarse even lines of the drawing, the simple stelai without scrolls or palmettes, the prevalence of dark red or reddish brown for the garments, the angular features of the profile, such are some of the points of contact between the two series. It may further be noted that various types of figures are common to both series, and that the same spirit of simplicity and even literalness characterizes both. Probably no. 17 belongs with nos. 11–16 in their likeness to the above-mentioned class.

16a. New York, Metr. Mus. Inven. 06, 1075. H. 0.385.

The egg-pattern and normal palmettes on the shoulder are in coarse lines of yellow glaze. The maeander, broken by oblique crosses and reversing, is in dull gray. The elaborate preliminary sketch is made with a rather fine point which often cut through the slip. Dark red is used for a garment.

A slender stele with simple flat top stands on two steps. On top is a rabbit, perhaps intended for a live rabbit. On the steps are two thick taeniae, one of them tied in a circle.

At the left a woman in profile stands holding out in both hands a flat basket. She wears a sleeve chiton and red himation. The head is very thin from front to back.

At the right a woman in profile stands with head bowed, holding out her right hand horizontally, palm down, toward the stele. She wears a sleeve chiton and a himation which covers her left arm. The head is drawn as if she had no forehead.

The drawing on this vase is very poor, and it deserves attention only for two details. The thick taeniae, one of them with the ends tied together, recall series e of Class V; evidently that series was important enough to influence poorer workmen who were beginning to use dull color for some details of the vase. The rabbit on the stele, whether it is a reminiscence of the rabbit hunt, or an ornament added to crown the stele, is characteristic of the present series, for analogies to both methods of interpretation are found in the vases already described.

[1] Berlin, Inven. 3160.

17. Bologna, Mus. Civ. 368. Attica. H. 0.16 m. Heydemann, *Drittes hall. Winck. progr.* S. 56, no. 1362.

The shoulder has been repainted and the unbroken maeander retouched. The drawing was originally in rather fine lines of dark brown. Traces of red and dull black may be detected. The preliminary sketch in transparent shiny lines may be clearly traced.

On two steps rises a somewhat slender stele. Probably the top was without ornament. One, possibly two, red taeniae were tied around it.

At the left stands a woman in profile, her left hand raised to her head in mourning, her right hand extended toward the stele. The garment has disappeared and the body has been repainted in coarse lines.

The preliminary sketch shows that the figure at the right was standing *en face*, a woman carrying on her left hand a basket of taeniae. The dull black ornamentation of the basket is almost all that remains of the original drawing.

This vase is only interesting because its history may be so clearly read. The preliminary sketch indicates the main lines of the figures, the face, hands, and feet of the woman at the left are in the fine lines of the original drawing, the dull black ornament of the basket and traces of red taeniae remain, while the coarse lines of the restoration have made both figures heavy and absurd.

18. Athens, Private Collection. Eretria. H. 0.35 m.

On the shoulder are three palmettes with dull black and red leaves. The rather careless maeander is broken by dotted oblique crosses. Vermilion and other colors now faded were used for garments and accessories. No preliminary sketch can be detected.

On two steps stands a stele with simple round top. On the upper step is a good-sized lekythos; and around the top are fastened two taeniae.

At the left stands a woman with her head slightly bowed. She wears a chiton drawn in outline with no color remaining; her hair is drawn with a fine brush but is not much shaded.

At the right is a youth holding his spear erect in his right hand. He wears a vermilion chlamys, a petasos on his shoulder, and a sword in its scabbard. The hair is black with free locks added around the edges.

The presence of vases on the steps of a grave monument is discussed under no. 22 of Class V;[1] the figure of an ephebos is found on no. 10 above, though it is less common than in Class V.

19. Vienna, Hofmus. 621. Epidaurus. H. 0.24 m.

On the shoulder the egg-pattern and three palmettes are in dull black. The rather complicated maeander is also in dull black. Drawn in fine lines of brown glaze; the hair is drawn in curls with a fine brush. Light and dark red are added for garments. The preliminary sketch in transparent shiny lines is evident.

[1] Athens, Nat. Mus. 1935.

On two low steps stands a slender shaft crowned by a projecting pediment. Below the pediment is a band of red.

At the left a youth in partial profile approaches the stele and extends his right hand toward it; in his left hand he holds out behind him a taenia now white. His head is slightly bowed. He wears a large light red himation which leaves the right side uncovered.

Opposite him stands a woman in partial profile, her right leg relaxed. Her right hand is slightly raised toward the stele. She wears a sleeveless (?) chiton and a himation in dark red which covers the left arm and left hand.

It is unusual for a man to bring to the grave such offerings as a taenia; possibly the figure at the left was a woman, for the vase is so much rubbed that the details cannot be exactly made out. The gesture of a hand extended toward the stele has been noted in connection with nos. 14 and 16 of the present series, and the gesture of the slightly raised hand in connection with nos. 4 and 5. In the graceful poise of the figures this lekythos differs notably from those that have just been treated; it belongs with several that follow, which as a group are connected with a different class of lekythoi with outlines drawn in dull color. Although its provenance is recorded as Epidaurus, there is no doubt that it is of Athenian manufacture; while this ware was not commonly exported, except to Eretria, it is not strange that isolated specimens should occur in a place so closely connected with Athens as was Epidaurus.

20. **Paris, Cab. Med. 4893, de Ridder 502.** Athens. H. 0.34 m. *Gaz. Arch.* 1885, p. 277, pl. xxxii, 3; *Rev. Arch.* 1892, I, p. 21.

On the shoulder the egg-pattern and palmettes are in pale red with added leaves in a color that is now brown; the maeander is in the same pale red. Drawn in fine lines of yellow glaze. The hair of the youth and the ends of the taeniae attached to the stele are black. There are some traces of red color on the woman's garment. There are traces of a preliminary sketch.

The shaft of the stele rests on three steps and is crowned by a sort of Doric capital with several mouldings. Several taeniae were fastened about the shaft, but only the ends remain.

At the left a woman in profile approaches, holding out in both hands a Corinthian helmet with long plume. Traces of the sleeve of the chiton and of the front lower fold of the himation may be detected. The black glaze of her hair has disappeared.

An ephebos stands in partial profile, the left leg relieved, carrying a shield and spear in his left hand and raising his right hand up toward the stele. In the preliminary sketch he seems to have worn a short garment and a sword at his side.

This lekythos seems to have been drawn somewhat hastily by a sure and practised hand; the figures are very graceful and faces and hands are drawn with unusual delicacy. The interpretation of the scene is not entirely clear. It is pointed out by Pottier in the *Gazette*

Archéologique that the arms are too large for the youth, and that the presentation of arms at the stele is not unusual on lekythoi.[1] The inference would then be that a son and a daughter are bringing to the tomb of their father the arms which he had worn in battle at the time of his death. Whether the artist had in mind any such definite and consistent scheme is doubtful. In any case it should be noted that a woman is more than once represented as bringing the helmet to a man who is preparing to go into battle.[2] Whatever the direct thought of the artist in the present case, he is copying that schema with the addition of a stele to remind us that the scene has to do with the dead. Further, it seems to me that he has used the scene just as it would be used on a grave relief to indicate an act that is familiar in the daily life of the deceased. Accordingly I regard the stele as inserted here to remind us that we have to do with the dead, and I believe that a sister or young wife is bringing the helmet to this youth just as she did on the occasion of his departure for the battle in which he lost his life. The same type of scene is found on an earlier lekythos of this same series.[3]

The following lekythos, which Benndorf saw in a little house by the Erechtheum, is mainly interesting because it reproduces almost the same figures which have been discussed under the present number, but apparently without the helmet, shield, etc.

21. **Athens, Private Collection.** Aegina (?) H. 0.27 m. Benndorf, *Griech. Sic. Vas.* Taf. xxiii, 1.

The maeander is broken by oblique crosses, not reversing. Drawn in fine lines of yellow (glaze); light red is added for garments, and on the stele is a green spot which may belong to a taenia. Preliminary sketch with a dull point.

On two steps stands a slender shaft crowned by egg-moulding and a low pediment.

At the left a figure in partial profile is approaching; the upper part of the figure has disappeared. At the right a youth stands in partial profile, raising his right hand toward the stele; the left leg is relieved. Apparently he wore a chlamys.

22. **Athens, Nat. Mus. 1843, Cv. 1701.** H. 0.34 m. Pottier, *Lécythes blancs*, p. 152, 83. (Fig. 54.)

On the shoulder are three normal palmettes in dull pink (no egg-pattern); the maeander in the same pink is broken by dotted oblique crosses, reversing. Drawn in broad

[1] *Gaz. Arch.* 1885, p. 280; cf. Benndorf, *Griech. Sic. Vas.*, Taf. xxi, 2; Robert, *Thanatos*, Taf. ii; Pottier, *Étude sur les lécythes blancs attiques*, pl. iv, p. 69 and *Append.* 101.

[2] B IV, 1, no. 29, Oxford, 268; C V, 46, Brit. Mus. D 51; cf. C V, 1, Berlin, 2444, and C V, 49, Athens, Nat. Mus. 1818.

[3] No. 6, Athens, Nat. Mus. 1761.

even lines of yellow glaze; the hair is slightly shaded from yellow to black. Red is used for one garment, and yellow for the boots. The transparent shiny lines of the preliminary sketch show white through the red of the woman's garment.

FIG. 54 (no. 22).

On two steps stands a slender shaft surmounted by double scrolls and palmette. Near the top is a red band, probably a taenia.

At the left a woman nearly in profile approaches with head bowed, holding out on her right hand a smegmatotheke (in outline). Her chiton has disappeared, but the red himation remains. The hair is rolled in a flat knot at the base of her head.

At the right a youth stands in partial profile looking down at the grave. In his left hand is a spear erect; a petasos hangs on his shoulder, and he wears high yellow boots, but if he had a chlamys, it has disappeared. The hair falls to his shoulders in yellow curls.

On this vase we find again the same types as on the two preceding, though the ephebos has no shield and the woman is bringing a smegmatotheke. The nudity of the youth suggests that he is the dead person at whose funeral the lekythos was to be used; the contrast of the two figures apparently means that the youth is the dead person to whom the woman mourner is bringing the toilet vessel; both facts confirm the belief that on no. 20, where the schema is just the same, the youth at the right is intended to represent the person at whose funeral the lekythos was to be used.

This type of stele is characteristic of the second main group of lekythoi with outline drawing in dull color. In that group the anthemion of the stele is rarely missing, and no acanthus leaves are found either at the top or the bottom of the stele. The shape of this vase and the style of the drawing may also remind one of the lekythoi in that group.

23. Athens, Nat. Mus. 1842 (Coll. 674), Cv. 1816. H. 0.32 m.

On the shoulder the egg-pattern and three normal palmettes are drawn in dark pink; the maeander in the same color is unbroken. The lines bounding the maeander are broken for the top of the high stele. Drawn in broad lines of yellow glaze. Purple, green, and dark red are used for garments and accessories. The hair is black but the strokes end in yellow.

On two steps stands a slender shaft crowned with egg-moulding and a high round top; hanging from it are several taeniae, now dull purple with green tassels.

At the left a youth in profile leans forward, supported by a staff under his left arm;

he holds out his right hand, palm down, toward the stele. A dark red himation covers his body and his left arm.

At the right stands a woman holding in both hands a shallow basket from which hang purple and dark red taeniae. She wears a sleeveless chiton, the perpendicular purple stripes of which have almost disappeared. Her hair is rolled in a flat knot at the base of her head.

Both the figures on this vase reproduce familiar types; the youth leaning forward on his staff and extending his right hand toward the stele is the same type as the figure at the left on nos. 14 and 16; and the woman is peculiar only because there are perpendicular reddish stripes on her garment.

The drawing on nos. 22 and 23 is of much the same style. The figures are gracefully poised, the heads are small, the profiles delicate though slightly angular, and the hands are more carefully done than on many lekythoi of this series. The very simplicity of the work suggests that it came from skilled hands, though the artist may have worked somewhat rapidly when he was using as coarse a brush as in these cases. It may be too definite to say that the two lekythoi are a pair made together, but it is evident that they stand in close connection.

23a. New York, Metr. Mus. Inven. 06,1021,137. H. 0.325 m. **Plate X, 3.**

On the shoulder are three palmettes (red and black leaves) in dull black; the unbroken maeander has been partly restored. Drawn in (coarse) yellow glaze lines rapidly with a sure hand. Red and dull yellow are used for garments, etc. The stele top is fantastically restored.

In the centre a slender shaft stands on two steps. The palmette or pediment at the top has disappeared. Black and red taeniae are fastened about the shaft.

At the left a woman approaches the stele with head bowed, holding on her left arm a large basket with black wreaths and red taeniae, and steadying it with her right hand. No garment remains and the lines of the body are fairly complete.

At the right a youth stands *en face*, his face and right foot toward the stele. His right hand is raised slightly toward the stele, palm in. He wears a large red chlamys, yellow boots, and a yellow petasos on his shoulder. The chlamys covers his left hand. His head is square, with curls falling to his shoulder; on both faces the chin is quite small.

A comparison of this vase with the preceding vases to which it is very closely allied gives rise to the belief that the woman's chiton was once drawn in a color that has disappeared. On no. 22 the chiton has disappeared, while the himation still remains. Nor can any argument to the contrary be drawn from the completeness of the glaze lines for

the woman's body, for the lines of the youth's body are also drawn in detail, although his garment still remains to show that it was not intended to be seen. The freedom with which the woman is drawn can be paralleled only on several of the vases just discussed. The gesture of the youth is mentioned under no. 24.

24. Athens, Private Collection. Attica. H. 0.395 m.

The normal palmettes on the shoulder and the unbroken maeander are drawn in a color that is now brown. The scene is drawn in glaze; the hair also is drawn in brown glaze with a fine brush. Dark red is used for a garment.

On two steps stands a slender shaft crowned with scrolls and a palmette.

At the left a woman in profile approaches with head bowed, holding out an alabastron on her right hand. Her chiton has disappeared, but the dark red himation remains; her hair is rolled in a flat knot at the back of the head.

At the right a (nearly effaced) woman stands in partial profile with her head bowed. Apparently her left hand was not covered by the himation, and her right hand was raised slightly toward the stele.

I have been unable to compare this lekythos in detail with no. 22, but the scene is almost exactly the same. The stele is of the same type, the figure at the left is unchanged, and on the right the attitude is the same though the person seems to be a woman. The hand slightly raised toward the stele might be simply an unsuccessful attempt to draw the hand as it hung at the side; probably the artist was trying to indicate that the hand was just being raised toward the stele.[1]

25. Munich, Inven. 2170. H. about 0.35 m. **Plate XIV, 2.**

The egg-pattern and normal palmettes on the shoulder as well as the complicated unbroken maeander are drawn in a dull dark brown. Drawn in not very fine lines of brown glaze. Dull brown is used for a taenia, and a color now purple for one garment. The preliminary sketch in transparent lines may be traced in places.

On three steps of decreasing height stands a slender shaft surmounted by egg moulding, scrolls, and palmette; two or three taeniae are tied about the shaft, the upper ones once red, the lower now brown. On the steps are the two parts of a broken hydria, carefully drawn. On the second step at the left a child is drawn as if approaching the stele, which it touches with its right hand; the garment, which hung below the knees, has now disappeared. In the preliminary sketch the steps were much higher.

At the left a woman (in partial profile) approaches and on her left hand holds out a smegmatotheke toward the stele; her right hand is drawn awkwardly as slightly raised from her side. The sleeve (?) chiton has disappeared; the hair is in short close curls about her head.

At the right stands another woman in partial profile, her left leg relaxed; on her left

[1] On nos. 4 and 5 of the present series the hand is raised just a little higher, but on no. 22 the position is the same as here. Cp. also Class V, nos. 46, 48, and 48a.

arm she carries a flat basket of taeniae; her right hand is raised to her head in gesture of mourning. Her chiton has disappeared; a dull purple himation is still visible; her hair is drawn in the same manner as her companion's, but there seems to be a flat knot at the back of her head.

The only other instance of a child appearing in scenes on lekythoi of Class VI is the child at its mother's feet on top of the stele on no. 14 above (Athens, Nat. Mus. 1815); the treatment of the child figure is much the same there as here. The presence of the child and of the broken hydria here can only be explained as examples of the literalism of this painter. The two women come with offerings to the grave, and the child follows them to play about the tombstone. At the same time the painter may have used this device, as he used the hunting scene on no. 1, to indicate the nature of the person buried here; this lekythos would then be intended for use at the burial of a young mother, as that was used at the burial of a youth fond of hunting. The presence of a child with a bird at the stele on a lekythos drawn in dull color [1] should also be compared, though in that case the figure is probably taken from a grave stele.

The presence of a hydria at the grave is unusual. On a lekythos with drawing in dull color at Athens [2] a young woman with hydria on her head accompanies another woman bringing a basket of taeniae; and on a very interesting lekythos of somewhat later date at Karlsruhe [3] one woman pours water (?) from a hydria while her companion holds out a patera. Apparently the presence of the hydria here alludes to its use in the ritual at the grave. The fact that it is broken recalls other cases where vessels dedicated at the grave are found broken when the worshipper returns.[4] It may be that this hydria was left at the grave after being used once and that these worshippers find it broken on their return.

The types of the two women are already familiar, and the delicate drawing of the faces resembles the work on the preceding four or five specimens. The awkward position of the slightly raised right hand of the left-hand figure was noted in connection with nos. 4 and 5. The drawing of the hair in short curls is not unlike that on no. 22, though the curls stand out more distinctly here.

[1] Athens, Nat. Mus. 1768, Class X, with drawing in dull color.

[2] Nat. Mus. 1760, Class X, with drawing in dull color.

[3] Karlsruhe, *Cat. Winn.* 234.

[4] Cf. Bosanquet in *Jour. Hell. Stud.* 1899, p. 171, with references in note 2 to *Ath. Mitth.* XVI, Taf. viii, and *Burlington Club Catalogue* (1888) no. 120. The mention of Athens, Nat. Mus. 1982 in that note is apparently an error.

Conclusion of Class VI, Series 1

Though the vases of the present series were made at about the same time, it was a period of experiment, and the series is much less homogeneous than those of Class V or many series that follow. The size varies from 0.20 m. to nearly 0.50 m., though most of the vases are about 0.35 m. in height. Both the slender cylindrical shape and the slightly heavier type with flat shoulder and body that swells a very little are represented. The slip is sometimes a little more chalky than in Class V. On the shoulder the palmettes are drawn in dull black, with red leaves occasionally added; a dull pink is also used instead of the black, and twice (nos. 4 and 5) a peculiar pattern is employed for the palmettes. The maeander is drawn either in glaze or in dull color like the palmettes, and that apparently without any fixed relation to the style in which the scene is drawn. It is rarely broken, as in Class V, by dotted oblique squares. In one instance it is broken for the top of the high stele, showing that both the maeander and the enclosing lines were drawn after the top of the stele. The drawing is now in fine lines, now in rather coarse lines of glaze; and the glaze varies from light yellow in some cases to nearly black in others. More frequently than before the hair is drawn in separate strokes with the brush used for the outlines. The more common colors used for garments are vermilion and dark red; blue occurs more than once, and some color which has completely faded was often used. The preliminary sketch in transparent shiny lines may often be detected.

The scene is always located at the grave and the stele is present, one Charon scene excepted. In almost every instance one or more women are bringing offerings to the grave. In many of the scenes one figure, usually the figure at the right, seems to represent the dead person himself. In the idealized burial scenes, winged figures bring the body of the dead; in the Charon scene and on nos. 16 and 24 a completely draped figure is apparently the dead person; again the figure of an ephebos, either nude or with some small garment, seems to be the dead youth idealized as would be the case in a statue or painting (see nos. 4, 10, 12, 13 on stele, 21, 22). In a particularly interesting set of scenes it seems to have been the purpose of the painter to represent the figures in some activity of daily life, as was normally the case on later grave stelai (no. 14 on the stele; nos. 1, hunting scene, 6 and 8, scenes of departure, and 20, armor brought to a warrior); in these cases the stele is present to show that the scene of daily life applies to

a dead person. The Charon scene, the scene of burial by winged genii, and perhaps the presentation of tablets at the stele (no. 10) indicate the poetic instinct of these painters, for the scenes in question had hardly yet become stereotyped. On the other hand, the scenes, *e.g.* on nos. 5, 11, 15, 25, prove their interest in the literal reproduction of what occurred at the grave. The general lines of the figures, however, reproduce a few types, *e.g.* a youth leaning forward on his staff (14, 16, 19, 23), a bearded man with right hand on staff (9, 13, 15), a woman carrying a basket on her left arm and steadying it with her right hand (4, 9, 17, 13, 15), a stiff figure seen *en face* (5, 6, 14), a woman advancing with bowed head (18, 19, 20, 21, 25), a person with right hand slightly raised (4, 5, 19, 21, 14, 25). It may be noted that the objects in the field, which in Class V marked many of the scenes as originally domestic, have all but disappeared from these scenes at the grave.

The connection of these lekythoi with preceding classes is evident from what has been said about the types of figures reproduced. The presence of the smegmatotheke on a number of these vases is probably due to the tradition of the vase painter, though it fairly indicates that acts connected with the toilet had their place in worship at the grave. It has already been pointed out that the first two classes of lekythoi with drawing in dull color are clearly anticipated here, if indeed their manufacture had not already been begun. Nos. 11 to 16 are connected with that class in which the lines resemble a pencil line in their broken character, the profile of the faces is angular, and the stele top is usually square (Class IX). Numbers 19 to 25 belong with the second class, on which the lines are fine and even, the stele usually has a scroll and palmette at the top, and both figure and face are delicately drawn (Class X).

Series 2. The scene is drawn in dull color (pink), but the maeander on the shoulder and usually the palmettes are in glaze.

The palmettes on the shoulder of these lekythoi repeat the type normal in Class V; the maeander, also, is often broken by dotted oblique crosses and reversing as in that class; both are drawn in dark brown glaze. The scene, on the other hand, is drawn in lines of dull color which is now pink or purplish (rarely gray); this color has faded badly in many instances so that the scene is not very distinct.

1. **Athens, Nat. Mus. 1819, Cv. 1805.** Eretria. H. 0.415 m.

The egg-pattern and palmettes on the shoulder are typical; the maeander is broken by dotted oblique crosses, reversing. The scene is drawn in fine lines of pink, nearly faded; no other color remains.

On two steps stands a slender shaft crowned with scrolls and high palmette; about the shaft are fastened taeniae.

At the left a youth in partial profile stands, his right hand on his hip and in his left hand a spear. He wears a chlamys.

At the right a woman in profile approaches, holding out a taenia in both hands. She wears a sleeveless outline chiton.

2. Athens, Nat. Mus. 1820, Cv. 1728. H. 0.41 m.

The egg-pattern and palmettes on the shoulder are typical; the maeander is broken by dotted oblique crosses reversing. The scene is drawn in fine lines of dull pink, nearly faded; red is used for one garment, and on another are traces of perpendicular stripes.

On two steps stands a slender shaft crowned with scrolls and high palmette.

At the left is a youth leaning on his staff. On his shoulder hangs a petasos and at his side a sword; on his left arm is a red garment.

At the right a woman stands in profile, holding out an outline taenia in both hands. She wears a sleeveless chiton with traces of perpendicular purplish stripes. Apparently her hair is short.

3. Athens, Nat. Mus. 1965, Cv. 1686. Eretria. H. 0.385 m. *Δελτίον*, 1889, *σ*. 77, 8.

The egg-pattern and palmettes on the shoulder are typical; the maeander is broken by dotted oblique crosses, reversing. The scene is drawn in fine lines of dull pink; red is used on one garment.

On three steps stands a slender stele crowned with scrolls and normal palmette.

At the left stands a woman in profile, holding up an outline taenia. She wears a sleeve chiton in outline; her hair is in a knot held up by a wide band. The hands are very careful; the chin is rather square.

At the right stands a bearded man carrying a spear in his right hand and a shield on his left arm. He wears a short chiton and perhaps a corselet over it; above and below are bands of red with rays pointing away from the edge; on his head is a Corinthian (?) helmet.

4. Athens, Nat. Mus. 1992, Cv. 1740. Eretria. H. 0.35 m. *Δελτίον*, 1889, *σ*. 246, 14.

The egg-pattern and palmettes on the shoulder are typical; the maeander is broken by dotted oblique crosses, reversing. The scene is drawn in fine lines of dull pink; dark red with black fold-lines is used for one garment.

On two steps stands a slender shaft with simple capital; about it are fastened taeniae.

At the left a woman in profile stands holding out a taenia (?) in both hands. She wears a sleeve chiton drawn in outline.

At the right stands a youth in partial profile, his right hand on a staff. He wears a short chiton, and a chlamys which is held in place by a brooch on his shoulder.

The workmanship on these four lekythoi is so similar that they may well have come from the same hand. The woman holding out a taenia in both hands is found on three if not on all four of them; on three the other figure is a warrior; and on all is found that delicate drawing, especially of the hands, which characterizes the more typical members of the present series. The use of garments drawn in outline may be an attempt to indicate transparent material, but more probably it is simply a tradition carried over from lekythoi drawn in glaze outline before the use of dull color for garments became general.

5. **Paris, Cab. Med. 4908, de Ridder, 504.** H. 0.463 m. *Cat. Rouen*, 62, p. 9; *Gaz. Arch.* 1885, p. 277 f., pl. 31.

The egg-pattern and palmettes are typical, except that alternate leaves of the palmettes are a reddish brown; the maeander is broken by dotted oblique crosses, reversing; below the scene is a simple maeander. The scene is drawn in rather fine lines of red; the hair is drawn in thicker color with the same brush; dark red and dull black are used for garments.

On two steps stands a slender stele crowned with egg-pattern, scrolls, and palmettes; black taeniae are tied about the shaft. The centre of the palmette has the red-brown color, and between the scrolls is a flower pointing down.

At the left a nude bearded man leans forward on the staff under his left shoulder, about the top of which is his gray garment. Both legs are bent, and the left foot is drawn back. The profile is drawn with great care, and the hair indicated in detail.

At the right a woman stands *en face*, slightly raising her right hand, palm out, toward the stele. The sleeve chiton has all but disappeared; the red himation covers her left hand and descends nearly to her ankles.

There are a few traces of restoration on this vase, *e.g.* the steps of the stele, but on the whole it seems to be genuine in its details. The splendid figure of the bearded man leaning on his staff is an example of what the lekythos painter could do when he chose without going outside the types that were handed down to him. The treatment of the anatomy in a very few lines and the fine male head are hardly excelled on any Greek vase. The hands of both figures are very delicately handled, but, as is often the case on lekythoi, the second figure shows more hasty work. It is suggested by Pottier in the *Gazette Archéologique* that the scene should be interpreted as a visit of parents to the grave, and that the woman's gesture means that she is talking to the tomb, *i.e.* to the dead person. Such an interpretation leaves out of account the absence of clothing on the man, and the close association of the two figures. It would seem to me more natural to regard it as a scene in which the wife brings some request to her husband; the stele marks the connection of the scene with death; and the idealized

figure of the man suggests that he is the dead person with whom his wife seeks some connection.

6. **Athens, Nat. Mus. 1940, Cv. 1754.** Eretria. H. 0.37 m. *Δελτίον*, 1889, *σ*. 173, 1.

The egg-pattern and palmettes on the shoulder are typical; the maeander is broken by dotted oblique crosses, reversing. The scene is drawn in faded red lines; dark red, yellow, and a violet wash are used for garments and accessories.

On three steps stands a short stele with round top; about the shaft is a red taenia.

At the left a woman approaches, holding out her left hand, palm up, and with her right hand grasping the garment in front of her breast. Her chiton has disappeared; the himation is yellow with black fold-lines, and an edge of violet wash; her hair is all in a cloth.

At the right Hermes has started to go away from the stele, and turns back, holding the kerykeion behind him with his right hand. His short chiton is dark red with darker fold-lines; a thick yellow paint is used for his hair and beard; on his head is a round cap.

The use of thick yellow paint for the hair of Hermes is an interesting reminiscence of the yellow hair which was earlier made by the use of thin glaze; that experiment seems to have been abandoned as a failure. The presence of Hermes is probably to be explained on the same principle as his presence in the scene with Charon, *i.e.* it is Hermes Psychopompos who has come to conduct the soul of the woman to the lower world. He turns back to her as he starts to lead the way, and beckons her with his wand to follow. And the woman holds out one hand as though to plead with him, while her other hand with a gesture of shrinking draws her garment more closely about her person. This last gesture occurred on no. 6 of series 1 (Athens, Nat. Mus. 1761). The explanation which has been given may seem to leave out of account the stele; its presence here and on several lekythoi which have already been discussed [1] is due partly to tradition, partly to the desire that the scene be marked as connected with the grave.

While this lekythos is not so carefully drawn as no. 5, the skill and delicacy of the drawing in the typical members of this series is beautifully exemplified here.

7. **Bologna, Mus. Civ. 363.** Athens. H. 0.415 m. Pellegrini, *Cat.*, Tav. iii.

The egg-pattern and the palmettes on the shoulder are typical except that the alternate leaves of the palmettes are red; the maeander is broken by dotted oblique crosses, reversing. The scene is drawn in a deep red; the bodies of both figures were sketched

[1] Series 1, nos. 1, 6, 20.

in the same color as the outlines before the garments were added; the folds of the garments are indicated by lines which now are a purplish gray.

At the left a woman stands in profile, holding out a smegmatotheke on her right hand and extending her left hand as though to receive something from her attendant. She wears a sleeve chiton with a loose fold from the girdle (or from the shoulder?); her hair is in a protruding knot behind, held up by a wide taenia. Partly behind her is a stool with a red cushion.

Her companion is a young woman standing *en face;* on her left arm she carries a large box or casket, and her right hand is raised a little as though she were about to give something to her mistress. She wears a sleeveless chiton with a long loose overfold from the shoulder; her hair is short.

In the field a mirror hangs in the centre, and at the right a sakkos.

It is hardly necessary to point out the similarity between this scene and that on several vases of the "academic" series of Class V.[1] Though there is no striking likeness in the drawing the types of the figures are the same, the stool appears in the same form, and the objects hanging in the field are the same. According to the Bologna catalogue there is record of an inscription which was once to be seen but has since disappeared. It is possible that the likeness to the "academic" series included a "kalos" inscription, though it is hardly likely that it should have completely disappeared; I know of no other lekythos with drawing in dull color on which an inscription is found. Although there is no question that Classes V and VI overlap or even are almost contemporaneous, the present vase seems like an imitation of the similar vases in Class V, an imitation which might have been made at a somewhat later time and which quite surely did not come from the same hand as the "academic" lekythoi. The color of the lines on this vase is not at all so purple as on the vases which precede and follow, but the difference may well be due to a difference in the conditions to which the vases were exposed in their long burial.

8. Berlin, Furtw. 2449. Athens. H. 0.335 m. Furtwängler, *Sammlung Sabouroff*, Taf. lx, 1.

The egg-pattern and the palmettes are normal except that alternate leaves of the palmettes are red; the maeander is broken by dotted oblique crosses, reversing. The scene is drawn in dull red; red is used for a garment and dull black for some details.

The scene is one of preparation to go to the grave. Seated at the right, in a chair with back, is a woman who holds on her knees a basket containing red and black taeniae. She raises her right hand to take something from the maid. She wears a red chiton with full sleeves. Her hair is held by a wide taenia (reserved white) and hangs down in a long knot behind.

At the left her attendant, a young woman, stands holding in her left hand a large

[1] *E.g.* Class V, no. 36, Brit. Mus. D 48.

open box from which she is taking something with her right hand. The lid of the box stands erect without support. She wears a Doric chiton in outline; her head is bent well forward, and her hair is in a knot flat against the head.

In the field above hangs a sakkos.

9. Berlin, Furtw. 2450. Athens. H. 0.31 m. Furtwängler, *Samm. Sab.* Taf. lx, 2.

The shoulder ornament and maeander are the same as on no. 3. The scene is drawn in the same dull red; dark red is used for garments, dark green and black for details.

On two steps stands a slender shaft crowned with large scrolls and relatively small palmette; about the shaft are tied two red taeniae with green ends.

At the left on a pile of stones (grave mound ?) drawn in black outline a youth sits in profile and plays a cithara which also is in profile. He has a dark red himation over his knees and sandals on his feet; his hair is rolled up in a small knot.

At the right a young woman in profile approaches with bowed head, holding out in both hands a dark green taenia. She wears a sleeve chiton, open at the side, which shows traces of red at the top and bottom; her hair is in a flat coil at the base of her head.

These two fine lekythoi are evidently a pair, in spite of the difference of scene; for this painter the preparation to go to the grave and the worship at the grave are equally appropriate subjects. Scenes of preparation were familiar in Class V [1] and the earlier classes, but thus far in Class VI (with the possible exception of no. 7, Bologna, 363) they have not been found. The second of the two is a definite scene of worship: at the left the dead youth seated and playing the lyre as was his wont when alive, at the right a woman bringing a taenia to deck the stele. The representation of a dead youth playing a lyre at the grave occurs several times on later lekythoi; [2] though other explanations have been offered, I believe this scene should be classed with no. 1 of series 1 and others already noted where either one figure or the whole scene follows the same principle as the grave relief in showing the dead person engaged in a characteristic occupation of his lifetime. The lyre is drawn in profile on one of the later lekythoi of Class IV; on several lekythoi of Class V it is seen from the front.[3]

10. Athens, Private Collection. Tanagra. H. 0.385 m.

The egg-pattern and palmettes on the shoulder are typical; the maeander is unbroken. The scene is drawn in dull red; dark red and vermilion are used for garments and accessories.

[1] V, no. 35, Worcester, and no. 48, Vienna, Hofmus. 1873; no. 63, Athens, Nat. Mus. 1943, and no. 65, Boston, P. 6544.

[2] Lekythoi with drawing in dull color; Class IX, Louvre CA 612, at the left a youth seated in a chair plays the lyre, at the right a woman holding a hare decks the stele; Class X, Louvre MNB 1729, Pottier, *Lécythes blancs*, pl. iv, youth playing lyre seated on the steps of the stele, while two men seem to be conversing with him.

[3] Lyre in profile, B IV 2, no. 12, coll. von Branteghem; cf. Class V, 33 and 45.

On two steps stands a slender stele crowned with egg moulding, large scrolls, and small palmette. On the shaft are three vermilion taeniae.

At the left a youth stands in profile with head bowed. He holds out his right hand, palm up, toward the stele; the dark red himation covers his left hand.

At the right stands a young woman in profile holding out a smegmatotheke on her left hand, and in the act of raising her right hand toward the stele with a vermilion taenia. She wears a sleeve chiton with long overfold ungirded, drawn in outline; her hair is in a flat coil and is held by a wide band (reserved white).

11. **Athens, Dealer's Shop.** Athens. H. about 0.40 m.

The shoulder ornament and the maeander have disappeared. The scene is drawn in dark red.

On two steps stands a slender stele crowned with scrolls and a small palmette in solid color.

At the left stands a youth holding two spears in his right hand. He wears a blue chlamys.

At the right stands a woman carrying a flat basket on her left arm and holding out her right hand toward the stele, palm up. She wears an outline chiton and a blue himation.

Although the ornamentation of no. 10 is like that of the preceding numbers, the style of the drawing is quite different. The two stiff figures in full profile, the small heads, and somewhat angular profile recall at once the style of series **e** in Class V. The woman with the taenia occurs as on the preceding vases, and this form of anthemion may be classed with those found before in this series as experiments leading up to the form which later become typical. The classification of no. 11 is somewhat doubtful because of the absence of shoulder ornament and maeander. It is placed here because both the stele and the style of the drawing resemble that found on no. 10.

12. **London, Brit. Mus. D 56.** Eretria. H. 15 in. *White Ath. Vases*, pl. xiii.

The egg-pattern and palmettes on the shoulder are typical; the maeander is unbroken. The scene is drawn in gray lines, now nearly faded; the hair is in fine strokes of the same; vermilion with black lines, a yellow brown, and dull black are used for garments and details.

On a long plinth rises a grave tumulus, on top of which is a base and a small stele. On the front of the plinth are five small circles along the bottom; on top of it (inside the mound ?) are two small pitchers, two lekythoi, a krater, a lyre, and a wreath, arranged symmetrically; wreaths and taeniae are tied about the shaft; on the top of the tumulus sits an owl and two taeniae hang down over it.

At the left and partly behind the tumulus stands a youth in profile, playing a lyre. He wears a large vermilion chlamys (black fold-lines), and on his shoulder hangs a petasos.

At the right a youth closely draped in a large brown himation leans well forward, resting his right hand on a staff.

The combination of a tumulus and stele has already been noticed on several lekythoi of Class V,[1] and in Classes VII and VIII it becomes a regular type of grave monument.[2] What is apparently a double stele[3] should perhaps be explained as the combination of a receptacle for the dead with a stele proper. The holes along the bottom of the plinth have been discussed above.[4] I find no parallel for the owl perched on the tumulus; it is very faintly drawn, as though the artist had started to sketch it in and then changed his mind. The representation of the taeniae on the stele as wreaths is also peculiar. The most interesting feature of the vase has to do with the row of vases, etc., which is drawn on the plinth. It is not uncommon to find lekythoi on the steps below a stele,[5] but in this instance I am inclined to accept the suggestion of the editor of the *British Museum Catalogue* that these vases are to be thought of as *inside* the tumulus. The only close parallel for this conception on lekythoi is found on two small specimens of Class VIII where we seem to see the dead person himself lying inside the grave mound.[6]

The style of drawing on this vase, as on no. 10, instantly recalls series **e** of Class V. That painter more than once represented two youths together;[7] his figures were slender with long legs and small round heads; he used the thin close-set lips; the very large chlamys, the yellow-brown color, as well as the red with black fold-lines, the petasos on the shoulder,[8] were part of his apparatus. Only with the change of paint from glaze to dull color there appears the interesting experiment in drawing the tumulus and objects within it. The style is so closely the same that it can hardly be explained as a later imitation.

The meaning of the scene does not seem to be so distinctly evident as on some of the vases already discussed. I am inclined to regard the person with the lyre as representing the dead youth, who is here attended, not by a worshipper, but by a companion; the two figures together would then be comparable to scenes with two figures on grave reliefs, and the stele would be added to connect the scene with death.

[1] Stele on top of tumulus as here, Class V, 25, Athens, Nat. Mus. 1797; tumulus rising from one of the steps below the stele, V, 22, Athens, Nat. Mus. 1935.

[2] Class VII, 1, nos. 17–19; 2, nos. 17–24.

[3] Class VI, 1, no. 10, Boston, P. 8440; no. 11, Berlin, Furtw. 2443.

[4] p. 207, cp. p. 231; the holes are only found on the plinth below a tumulus.

[5] E.g. Class V, 22, Athens, Nat. Mus. 1935.

[6] VIII, 2, no. 6, Brit. Mus. D 35; no. 7, Athens, Nat. Mus. 1886.

[7] Class V, 70, Brit. Mus. D 54; cp. nos. 66 and 71.

[8] Class V, 67, Brit. Mus. D 55; no. 69, Athens, Nat. Mus. 1821. For the man bent forward on his staff, see Class V, 66, Burlington Fine Arts Club, 1888, *Cat.* 31 (56).

13. **Athens, Nat. Mus. 1966, Cv. 1739.** Eretria. H. 0.38 m. Δελτίον, 1889, σ. 78, 11.

The egg-pattern and palmettes on the shoulder are in dull gray with added red leaves; the maeander is in glaze. The scene is drawn in fine gray lines; dark red, green (?), and a violet wash are used for garments and accessories. Apparently the slip is in two coats, the outer shiny, and the painting generally strikes through to the lower coat.

On one step stands a stele crowned by a large stiff palmette, with small acanthus leaves added in the violet wash.

The figure at the left has all but disappeared. At the right stands a youth holding out an outline taenia in both hands. He wears a greenish himation; his hair is dark red.

The only peculiarity about this vase which is noteworthy is the presence of acanthus at the top of the stele. These leaves and the use of a violet wash only become general in the third class of lekythoi with outline drawing in dull color. The use of red for the hair when the drawing is in gray occurs rarely on later lekythoi; like the yellow hair of Hermes on no. 6, it is to be regarded as an unsuccessful experiment.

14. **Athens, Private Collection.** Athens. H. 0.44 m.

The palmettes are in dull brown with traces of red leaves; the maeander is in glaze. The scene is drawn in dull brown paint.

At the left a woman stands holding up a mirror in her left hand and extending her right hand (for the mantle?). She wears a (sleeveless) chiton; her hair is held by a cord wound around it several times.

Facing her is a young maid in profile, the left leg relieved. On her left hand is a mantle rolled up. She wears a sleeveless chiton with long overfold.

In the field hangs a mirror.

The scene is much the same as that which was described on several lekythoi of Class V,[1] except that here the mistress is using her mirror. It is hardly likely that so peculiar a scene should recur after it had once been dropped; apparently this vase is an experiment in the use of dull color which was made at the same time as the "academic" series, though not necessarily by one of the same workmen.[2]

Conclusion of Class VI, Series 2

The vases considered in the present series are in the main slightly higher and more slender than those in the first series or in Class V. The common height is about 0.40 m. With the slenderer shape

[1] Woman and maid with mantle, Class V, nos. 36, 40–43.

[2] Cf. no. 7 supra, which shows the same relation to Class V, series d, as does this vase.

appears a slight swelling of the body below the shoulder, which is absent from the smaller and heavier lekythoi. The egg-pattern and palmettes on the shoulder are usually drawn in glaze in the same pattern as in Class V, and as there red leaves may be introduced in the palmettes; on two or three specimens dull color is used for the shoulder ornament as well as for the scene. The maeander is always in glaze and commonly it repeats the type of Class V, series **d**, *i.e.* it is broken by dotted oblique crosses and reverses. Except on nos. 12 and 13 the scene is drawn in a dull red paint which is applied in a thin state and generally fades to a faint purple. Solid color is not used very freely for garments, for the painter is still working under the tradition of outline work in glaze, but a great variety of colors are found: dark red, vermilion, blue, green, yellowish brown, and a violet wash.

The scenes on these fourteen lekythoi show some variety, though the same spirit runs through them all. The preparation to go to the grave (no. 8), a scene long familiar, and the Hermes Psychopompos (no. 6) call for no further comment than has been given. On the remainder of the vases, so far as the scene can be made out, we find either a domestic scene (with or without an added stele), or a scene in which one of the figures is represented as he was in life while the other figure is a worshipper. On nos. 5 and 12 the dead person is now conversing with his wife, now playing the lyre to a companion, and in each instance it is the presence of the stele which alone connects the scene with death. The toilet scenes (nos. 7 and 14) have no stele; they may be regarded as scenes of preparation to go to the grave, but inasmuch as the painter has omitted all indication of such a meaning, it seems to me wiser to regard them as simple domestic scenes in which the dead woman is represented in her home. On nos. 1–4 and 9–11 the one figure is a woman bringing her worship to the tomb, the other a man who is apparently the dead person represented as he was remembered by his survivors.

There is even more repetition of types in this series than in series 1. The stele is commonly a shaft surmounted by scrolls and palmettes; the anthemion shows great variation in detail as though the painters were working toward the form which later became typical. The commonest figure is the woman presenting a taenia at the stele (nos. 1–4, 9, 10, 13?); it is this figure, combined with the figure of a warrior or youth, which lends a certain unity to the series. The figures of the warrior (1–3, 11), of the man leaning on a staff under his left shoulder (2, 5), of the man with right hand on top of his staff (4, 12) are already

familiar. The gesture of the hand held out toward the stele, palm up, (5–6, 10–11) is rather characteristic of these painters.

The interesting point about series 1 was its anticipations of the later classes of lekythoi with drawing in dull color. In this series it is interesting to note the experiments in the use of dull color along the lines laid down in Class V. The toilet scenes (7, 14), the preparation to go to the grave (8), and the scene of dead man and worshipper (1–4, etc.) continue the tradition of Class V, series **d**, in a striking manner. Number 12, and in a less degree nos. 10 and 11, recall the style of drawing in Class V, series **e**. The only noticeable case of anticipation is the presence of acanthus leaves near the top of the stele and the use of violet wash, on no. 13.

Series 3. *Small lekythoi (with black neck) on which the scene is drawn in dark red, while the maeander is in glaze.*

A few small lekythoi remain which would be classified under Class VIII except that the neck is covered with black glaze, as on the larger specimens of the preceding series. The maeander is in glaze, while the shoulder ornament and the scene are drawn in a dark red which is often applied in a rather thick state.

1. **Athens, Nat. Mus. 1867 (Coll. 657), Cv. 1041.** H. 0.195 m.

On the shoulder rude palmettes in the same paint as the scene. The maeander is in glaze. The scene is painted in a thick dark red.

A woman wearing a red sleeveless chiton brings to the stele a basket of taeniae. The stele is a slender shaft with triangular top; about the shaft are tied red taeniae.

2. **Athens, Nat. Mus. 1979, Cv. 1703.** Eretria. H. 0.28 m. *Δελτίον*, 1889, *σ*. 214, 7.

On the sloping shoulder are three palmettes with many leaves in dark red. The simple maeander is in poor glaze. Slip quite yellow. The scene is drawn in fine lines of dark red.

At the left a simple shaft crowned with egg-moulding stands on one step. At the right a nude youth hurriedly approaches, bringing a large stick or torch in his right hand. The anatomy is drawn with unusual detail.

3. **Athens, Nat. Mus. 1970, Cv. 1702.** Eretria. H. 0.28 m. *Δελτίον*, 1889, *σ*. 137, 3.

The ornament and drawing are the same as on no. 2.

At the left a simple shaft crowned with egg-moulding stands on one step. At the right a nude youth is fastening a dark red taenia about the stele.

The somewhat careful drawing, especially of the anatomy, is unusual on such small lekythoi. On a red-figured lekythos at Athens (Nat. Mus. 1299) is found the same style of palmettes, and the type of head is the same; and on a second red-figured lekythos (Athens, Nat. Mus. 1305) the large head and detailed anatomy of these figures are to be seen.

4. **Athens, Nat. Mus. 1985, Cv. 1747.** Eretria. H. 0.28 m. *Δελτίον*, 1889, *σ*. 248, 6.

The ornament and drawing are the same as on nos. 2 and 3.

At the left is a simple stele with triangular top. A youth (or woman?) now nude, brings a basket on his left arm, and with his right hand adjusts a taenia about the stele.

5. **Athens, Nat. Mus. 11730.** H. about 0.30 m.

On the shoulder red palmettes with few leaves. A series of curved lines in glaze takes the place of the maeander. The scene is drawn in a dark red.

Before a slender stele a youth leans forward on a stick under his left shoulder and stretches out his hands toward the stele.

6. **Athens, Nat. Mus. 1991, Cv. 1745.** Eretria. H. 0.38 m. *Δελτίον*, 1889, *σ*. 230, 26.

The palmettes on the shoulder and the maeander have disappeared. The scene is drawn in dark red.

On two steps stands a slender shaft crowned with scrolls and palmette; taeniae are tied about the shaft.

At the left a youth in a bright red himation holds out a taenia. At the right a woman, whose garments are drawn in outline, also holds out a taenia.

These six vases have no special interest except as they represent one of the more hasty experiments in the early use of dull color. In spite of their small size the neck is covered with black glaze, and considerable care was used in the drawing; for both reasons they may be classified here rather than under Class VIII, though they should be compared with Class VIII, series 2.

Conclusion of Class VI (Group C)

The different series under Class VI are relatively independent experiments in the use of dull color for the outlines either of the ornament or of the main scene; of the group as a whole little remains to be said. The dull color used in series 1 in most instances is now a dull gray, in series 2 a faded purple; occasionally the gray is found in

series 2 and a faded pink in series 1; the dark red of series 3 is different from both. The experimental spirit is seen also in the variety of solid colors used for garments, etc. Simple outlines are often used for garments as in glaze outline work, but when the artist wished to use color, he was not so closely bound by tradition. The slip is not essentially different from that which is found in Class V, for these lekythoi are in the main contemporaneous, and in some instances they may have been decorated by the same artists; on some, however, the slip is more chalky and less firm.

In general the scenes are more closely connected with the grave than in Class V; this fact, together with the anticipations of later work in series 1, is the main reason for holding that Class VI begins later and continues rather longer than Class V. The types of figures which appear in the scenes are limited in number and controlled by tradition. It is in the combinations of these types that the artist used some liberty. Under each series the representation of an idealized dead person on one side of the stele with a worshipper on the other has been noted; attention has also been called to scenes from daily life, like those on grave reliefs, here brought into connection with death by the presence of a stele. On the whole there is more promise of development in this class than was fulfilled by the later classes of lekythoi with outlines drawn in dull color.

GROUP D. SMALL LEKYTHOI WITH RED NECK AND SHOULDER, DRAWING IN THIN GLAZE (OR DULL COLOR)

Corresponding approximately in date to the group of fine lekythoi just considered is a group of small lekythoi, hastily made, showing little or no artistic skill, but not without interest as part of the whole series of outline lekythoi. The small size (15–20 cm. in height), the red neck and shoulder not broken by any division line, the slip ordinarily pure white, the simple maeander above the scene, and the single figure, often at the tomb, are general characteristics of the group. Apparently the style lasted for some time, even after the use of dull color on other types of lekythoi became common. When it disappeared, it was succeeded by another type of cheaply made vases on which a thin bright red paint was used for the design. In spite of the fact that some of this group can be picked out as early, others as later, it does not seem feasible to attempt any general classification on this basis. Two classes may easily be distinguished from the standpoint of technique: —

Class VII: Lekythoi of Group D on which no other paint than thin yellow glaze is used either for the scene or for the maeander above.

Class VIII: Lekythoi of Group D on which dull color is used either for a garment or for some portion of the outline.

Class VII. *Drawing all in thin yellow glaze; slip often shiny*

This class corresponds somewhat closely with Class V, viz. the large fine lekythoi with drawing in thin glaze. Tomb scenes are hardly more numerous than other scenes of daily life; winged figures, if not gods, occur; the gynaikeion and the toilet are several times represented. Even in these very hasty specimens of workmanship a sureness of line is often to be noted, which serves to link them with Class V. It will appear that few of these vases call for individual comment; a fairly small number of types recur with but little variation, and types

rather than vases will be discussed. On this account the specimens within each series are arranged in general by subject; scenes from daily life precede scenes at the tomb, and wherever possible scenes of the same type are described consecutively.

Within Class VII we may separate one definitely marked series including lekythoi which have a maeander (or space for a maeander) both above and below the main scene. The second series, in which there is a little more variety, consists of vases which do not have the second maeander at the bottom.

Series 1. *Maeander both above and below the scene*

The typical specimens of this series have on the shoulder a double row of bars; the slip is pure white and smooth if not shiny; on the black below the lower maeander are several purple lines; the foot is not separated from the body by a "cushion," and its shape is normally that shown in fig. 10 (p. 11).

1. **Bologna, Mus. Civ. Pell. 356.** Athens. H. about 0.22 m. Heydemann, *Hall. Winck. Prog.* p. 56, no. 1863, Taf. I, 3.

Ornament typical; slip shiny; the yellow glaze lines vary to black for the hair and the dots on the serpent.

A youth with sword in his right hand and chlamys on his extended left arm rushes against a serpent on a pile of rocks at the right; the petasos has fallen to his neck; on his feet are boots laced nearly to the knee.

2. **Athens, Nat. Mus. 1859, Cv, 1048.** H. 0.197 m. **Plate XIV, 3.**

Ornament typical; slip shiny; drawing vigorous but hasty.

A youth in the same dress and attitude as on no. 1 rushes with drawn sword toward a pile of rocks, on the lowest of which he places his left foot.

3. **Athens, Nat. Mus. 1860, Cv. 1017.** H. 0.22 m. Dumont, *Céramiques de la Grèce propre*, II, 53, no. 23.

Ornament typical.

A bearded warrior with petasos and chlamys (which covers his left arm) rushes toward a pile of rocks; on his head is a small helmet or cap; laced footgear as on the last two specimens.

Although the serpent or "dragon" occurs on but one of these vases, it seems fair to bring them together; the antagonist to be supplied in the case of the two latter might be a warrior,[1] in either case

[1] Cp. the Greek and Amazon, Tischbein, II, pl. 10.

the boots of the warrior are no doubt intended to indicate that some such expedition of adventure as that of Cadmus is in the mind of the painter. The nearest parallel to the present scene is found on a vase in Munich,[1] probably of later date, representing the adventures of Jason. At one point the hero in just the attitude and dress seen on these lekythoi is rushing toward a pile of rocks surmounted by a serpent; behind him Medea holds a jewel casket on her left hand as she watches him. From some such scene as that the warrior on these three lekythoi has been taken.[2]

4. **Paris, Cab. Med. 4903, de Ridder, 496 bis.** Marathon. H. 0.19 m. *Gaz. Arch.* 1885, p. 282, 12, pl. 32, 2; cp. *Annali*, 1847, p. 384.

Ornament typical; slip hard and shiny; foot a simple disk.

An Asiatic archer carrying a bow in his left hand advances to the right, looking back and holding his right hand back. He wears short tunic with long sleeves and close-fitting trousers, both ornamented with zigzags; on his head is a Phrygian cap.

This type of "Phrygian" is not infrequent on both black-figured and red-figured ware;[3] ordinarily he does not carry a bow, though this was the characteristic weapon of Asia Minor. If the vase really be from the plain of Marathon, it is difficult to resist the impression that the painter has a Persian in mind. The attitude of the figure reappears on the following lekythoi.

5. **Athens, Nat. Mus. 2395.** H. about 0.20 m.

Ornament typical.

Nike wearing chiton with full sleeves and himation hastens to the right, holding out a thin taenia in both hands; on her head is a stephane.

6. **Athens, Nat. Mus. 1884, Cv. 1056.** H. 0.20 m.

Ornament typical; drawing careless.

Nike in chiton and himation hastens to the right. In the field in front hangs a taenia.

7. **Athens, Nat. Mus. 1873, Cv. 1052.** H. 0.19 m. *Festschrift für O. Benndorf*, S. 94.

Ornament typical.

A woman wearing chiton and himation hastens to the right and looks back; in both hands she carries a large purplish taenia.

The winged figure of a woman on no. 5 closely resembles in concep-

[1] Munich, Jahn, 805; on a Cyrenaic vase the conflict of Cadmus and the dragon had been depicted in somewhat similar terms, *Arch. Zeit.* 1881, pl. xii, 2.

[2] Cp. Athens, Nat. Mus. 1644.

[3] *E.g.* Coll. Jatta, 1608; Brit. Mus. E 695, and the "Darius" vase, Naples, 3253.

tion the Nike (so labelled) on a lekythos of earlier date already discussed;[1] even such a detail as the stephane is present on both vases. The type of an advancing woman, sometimes looking back, is found several times on the small lekythoi of Class III.[2] There seems to be no doubt that the lekythoi of the present series should be regarded as a continuation of series b in Class III, and it is quite possible that the two series overlapped in time.

8. Athens, Nat. Mus. Case 71, Grave 2597.

Ornament typical; foot of later type; drawing rather careful.

At the left a sacrifice is in progress on a square stone block; the tail of the animal is visible on the burning wood. At the right a woman wearing sleeve chiton and himation, three-quarters *en face*, pours on the altar from a phiale; her hair is all in a cloth.

9. Coll. Bammeville, Froehner, no. 14. H. 0.218 m.

Ornament typical.

At the left is an altar; before it a woman stands pouring a libation. "Elle est coiffée d'une bandellette; sa main droite avancée tient une patère godronnée. L'autel est allumé et paré d'une guirlande."

10. Bologna, Mus. Civ., Pell 360. H. 0.22 m.

Ornament typical.

At the right is a square block (stele?); over it hangs a taenia. Before it a woman stands *en face*, raising her hands to her head in a gesture of mourning; she wears sleeveless chiton with overfold.

This scene, like the last, is continued from the small lekythoi of Class III,[3] though something similar occurs on larger outline lekythoi,[4] as well as on red-figured lekythoi. The gradation from the carefully drawn sacrifice of no. 8[5] to no. 10, where the block may be either an altar or a stele, throws light on the tendency to abbreviate and simplify within an already established schema.

11. Berlin, Furtw. 2247. Athens. H. 0.17 m.

Ornament typical.

On a chair a woman sits facing toward the right and pours from phialai which she holds in each hand; she wears sleeve chiton, himation, and a sakkos about her hair.

12. Athens, Nat. Mus. Case 71, Grave 2597.

Ornament typical. Drawing good but hasty.

On a chair a woman sits facing toward the right, her right arm thrown over the back

[1] Cp. A III, no. 65, Athens, Nat. Mus. 1806.

[2] Cp. A III, no. 15, Brit. Mus. D 27; also nos. 17, 18, and 19

[3] Cp. A III, no. 25, Berlin, 2251; no. 37, Copenhagen, 133; no. 40, Athens, Private Collection.

[4] A II, no. 5, Athens, 1827; no. 6, Berlin, 2249; B IV, 1, no. 12, Brit. Mus. D 25.

[5] Cp. especially A III, no. 25, Berlin, 2251.

of the chair; her hair in a knot is held up by a taenia; she wears a sleeve chiton and over her knees is a himation.

These two examples of the household scenes, so common in Classes III, IV, and V, are among the last of this type; both are abbreviated from fuller scenes, the first perhaps from a parting scene, the second from some gynaikeion scene.[1] Number 12 shows more clearly than perhaps any other lekythos of this group the influence of Class V; there is no question that it belongs to the same period and the same series of painters as the lekythoi mentioned in the note below.

13. **Athens, Nat. Mus. 2025, Cv. 1060.** H. 0.23 m. Pottier, *Lécythes blancs*, 145, 45.

Ornament typical; drawing hasty.

Nike, wearing chiton and himation, sits on a pile of rocks holding up a wreath as if she were about to put it on; her hair is held up by a stephane.

This "Nike" is dressed in the same manner as on no. 5 *supra*. The pile of rocks as a seat is unique on outline lekythoi; on a red-figured lekythos [2] of this same period Nike is sitting on rocks as here. The attitude, viz. holding a wreath as if about to put it on, has been noted in connection with several lekythoi of Group B.[3]

14. **Athens, Nat. Mus. 1885, Cv. 1039.** Benndorf, *Griech. Sic. Vas.*, Taf. xix, 4.

Ornament typical, neck broken.

On a base of three steps a sphinx is seated in the usual attitude, facing toward the right. In front is a bush in foliage.

The sphinx, which occurs so often in the animal friezes of black-figured ware, is represented on a pillar on a considerable number of red-figured vases; often there is nothing to decide whether it is the Theban sphinx and Oedipus, or a sphinx dedicated on a pillar, or a grave monument. On the present vase the conventional three steps of the grave monument, and the foliage which is of the same type as that by a tumulus on the following lekythos, leave no doubt that we are dealing with a tomb scene. On a krater in Florence [4] we actually find the sphinx on top of a tumulus. In this last instance there would seem to be no question that the sphinx is not a monument proper, but one of those spirits that haunt graves.[5] On the Athenian lekythos, on the other

[1] C V no. 49, Athens, Nat Mus. 1818; no. 50, Brit. Mus. D 57.

[2] Athens, Nat. Mus. 1271, Cv. 1377.

[3] *E.g.* B IV, 1, no. 25, Athens, Nat. Mus. 1826; B IV, 3, no. 2, Athens, Nat. Mus. 1847.

[4] Figured by Miss Harrison, *Prolegomena to Greek Religion*, p. 211, fig. 45.

[5] On the sphinx as a funeral monument at Pompeii, see Overbeck, *Pompeii*,[2] II, S. 33, fig. 23.

hand, the sphinx, like the siren, has become a mere monument, symbolizing perhaps the fact that death is separation and sadness.

15. **Athens, Nat. Mus. 1876 (Coll. 633), Cv. 1053.** H. 0.15 m. Benndorf, *Griech. Sic. Vas.* Taf. xxiv, 2.

Ornament typical; drawing hasty.

In front of a large tumulus stands a woman closely draped in chiton and himation and wearing her hair in a cloth; in her right hand which just emerges from the garment she holds a flower (?) to her nose. From the top of the tumulus behind her hangs a taenia, in form somewhat like a purse; on either side of it are bushes in fruit and foliage.

16. **Athens, Nat. Mus. 1915, Cv. 1072.** Ceramicus. H. 0.19 m. *Δελτίον*, 1892, *σ*. 12, 41.

The second maeander (below the scene) and the purple lines on the black below are missing.

The scene is the same as on the preceding, except that the flower and the taenia are missing; the work is more careless.

It will appear in the discussion of lekythoi in a later series of the present group that a figure represented in front of a stele or tumulus is often a conventional representation of a relief. By itself there is nothing to decide in the present instance whether this woman is a mourner at the tomb, or a person inside the tomb, or a statue which takes the place of the stele shown in the following numbers, or a relief; the gesture is hardly that of a visitor to the tomb, however, and it seems most natural to regard this figure, like the ones to be considered later, as intended for a relief. The object hanging from the tumulus is hardly intelligible to us, if it was to the painter of this lekythos; to judge from other vases with the same scene,[1] the type which was in the painter's mind had a taenia here.

17. **Athens, Nat. Mus. 1861 (Coll. 642), Cv. 1043.** H. 0.23 m.

Ornament typical; drawing in rather fine lines.

At the left is a slender stele with triangular top in front of a tumulus, from both of which hang wide taeniae.

At the right a youth hastens away and looks back, tearing his hair with his right hand; he wears petasos (down), chlamys, and high laced boots; in his left hand he carries two spears on which the thong for throwing may be distinguished.

18. **Athens, Nat. Mus. 1986, Cv. 1071.** Eretria. H. 0.22 m. *Δελτίον*, 1889, *σ*. 228, 7.

Ornament typical, work careless.

At the left is a stele in front of tumulus, hung with taeniae, as on the preceding vase.

[1] *E.g.* A III, no. 59, Athens, Private Collection; C V, no. 28, Athens, Nat. Mus. 1789.

A woman wearing sleeveless chiton ungirded stands looking at the tomb and tears her hair with both hands. Her legs are very short.[1]

19. Athens, Nat. Mus. 1875 (Coll. 658), Cv. 1040.

A space is left for the maeander, but it was never put in; purple lines on the black below; neck broken.

At the left a stele is seen in front of tumulus, hung with taeniae, as on the previous specimens.

Before it stands a woman holding out a taenia in both hands; she wears chiton and himation; her hair is held by a taenia.

The combination of tumulus and stele in front, which occurs frequently on the lekythoi of the following series also, has already been discussed in connection with several vases of Class V;[2] these small lekythoi are connected at this point also with the large fine specimens with glaze outline on a pure white surface. The expression of grief on nos. 17 and 18, however, carries us further back, viz. to Class III.[3] Only occasionally does the lekythos maker permit himself the genuine expression of grief without reserve, and this occurs generally on the small lekythoi which can lay no claim to artistic merit; the finer lekythoi, like the stone grave stelai, reveal honor and respect for the dead rather than sorrow. The youth who hastens away from the tomb and yet looks back is an interesting adaptation of the schema often noted (*e.g.* nos. 5, 6, and 7) which up to this time has had no connection with the tomb.

20. Athens, Nat. Mus. 1808 (Coll. 660), Cv. 1042. Salamis. H. 0.19 m.

Ornament typical; work careless.

A rather broad stele with square top is ornamented with one taenia.

A woman in chiton and himation brings a (myrtle) wreath which she is about to lay on the steps; her hair is covered by a cloth.

21. London, Brit. Mus. D 38. H. 9 in. *Cat. Vases*, III, pl. xxiv, 2.

Ornament typical; the maeander of the foot of the picture covers the lower part of the scene, no space having been left for it by the painter.

At the right a small stele stands on four high steps; on the upper step is a wreath, and a taenia is tied about the shaft.

A bearded man wearing a himation leans forward on a stick under his left shoulder; in his left hand he carries sealed tablets (?), with his right he is placing another wreath on the stele.

[1] D VII, 2, no. 18, Athens, Nat. Mus. 1780, woman kneeling before a stele.

[2] C V, no. 22, Athens, Nat. Mus. 1935; no. 28, Athens, Nat. Mus. 1789 (stele behind); C VI, 2, no. 12, Brit. Mus. D 56.

[3] Cp. A III, no. 59, Athens, Private Collection.

In the type of scene as well as in the form chosen for the stele these two lekythoi are very similar. Evidently no. 21 was made by a potter trained in this style of vase painting; at the same time he is not satisfied with the humbler products to which he is accustomed, and here tries to produce something larger and finer. The bearded man reproduces a type already noted,[1] though here his garment is arranged as though he were not leaning forward on his staff. The wreath, which on no. 20 occurs once and on no. 21 twice, has been found first on altar scenes,[2] then on baskets carried to the grave;[3] it is used here in a manner exactly similar to that on a vase of Group C,[4] as though the painter at this point again had in mind the work of makers of that kind of lekythoi. The tablets which the man carries in his other hand, if this be the correct interpretation, are found only on two other specimens of the lekythoi drawn in glaze outline.[5]

22. Athens, Nat. Mus. Case 71, Grave 2598.

Ornament typical, except that the maeander below the scene seems never to have been put in.

At the right is a slender stele on three steps, surmounted by egg-pattern, scrolls, and a diminutive palmette.

A woman in partial profile brings in both hands a basket of taeniae to the grave; she wears a sleeve chiton of striped material girded over the overfold.

The slender stele surmounted by scrolls and palmette, which has been seen already on a lekythos of Group C,[6] is not found again on the lekythoi grouped under Class VII; nor does the striped chiton[7] occur again until Class VIII.[8] The three lekythoi exhibited in case 71[9] present one peculiarity in common,—in each instance the woman is drawn in partial profile. This position is definitely avoided on lekythoi of Group B and on several of the series under Group C; on the other hand, it is the more usual position on red-figured vases of the same period. Apparently these three lekythoi were produced by a man who was not wholly under the sway of earlier outline drawing types; he may have been accustomed to make red-figured lekythoi rather than white lekythoi.

Of the twenty-two specimens described under this series it will be seen that one each comes from Eretria, from Salamis, and from Mara-

[1] Cp. B IV, 1, no. 12, Brit. Mus. D 25.
[2] *E.g.* B IV, 1, no. 11, Brit. Mus. D 24.
[3] *E.g.* B IV, 2, no. 14, Athens, Nat. Mus. 1929.
[4] C V, no. 22, Athens, Nat. Mus. 1935.
[5] C VI, 1, no. 6, Athens, Nat. Mus. 1761; no. 10, Boston, P. 8440.
[6] C VI, 1, no. 22, Athens, Nat. Mus. 1843.
[7] Cp. A III, no. 66, Brit. Mus. D 29, etc.
[8] *E.g.* D VIII, 1, no. 4, Athens, Private Collection.
[9] No. 8 and 12 above.

thon; the remainder, so far as their provenance is known, come from Athens or its vicinity. The series is distinguished by one mark; namely, the second maeander, or space for a maeander, below the scene. The ornamentation in other respects is very similar. All have the red neck and two rows of bars on the shoulder, the purple lines on the black below the second maeander, and almost all have the same type of foot. In a word, the second maeander is no casual mark, but it serves to bring together a definite series. The scenes which appear do not differ materially from those on lekythoi of series 2. As may be expected, that series is less homogeneous; for it includes all that lack the second maeander. The present series, however, must have come from one period and one group of potters, possibly all from one shop. It has appeared, further, that on these lekythoi the drawing, while in most instances hasty if not careless, is ordinarily of a good period, a period which may be defined somewhat accurately by its relation to the scenes on Class III and Class V. The nature of the drawing and the limited number of types suggest that these small lekythoi are not experiments or by-products of the shops where the large fine lekythoi were made. They are rather the output of shops which aim to produce just this article in quantity to meet a particular demand. The scenes themselves will best be considered after series 2 has been described.

Series 2. No maeander below the scene

The present series differs from the preceding one in the absence of the lower maeander; it includes also lekythoi which have other minor differences, such as a different type of foot and a black below the scene unbroken by purple lines; the type of drawing and the scenes represented, however, are much the same.

1. **New York, Metrop. Mus. Inv. 06, 1021,127.** H. 0.235 m. *Canessa Sale Catalogue*, 70. **Plate X, 2.**

Typical bars on the shoulder and simple maeander. Drawn in yellow glaze on a thick chalky slip.

At the left a warrior is charging toward the right with a sword in his lowered right hand, and his chlamys over his extended left arm. He wears high boots and on his shoulder is a petasos.

In front of him at the right is a low broad stele with simple triangular top.

The scene of a warrior charging has been discussed in connection with the first three vases of series 1 in the present class. It is the same

figure on this vase, but, curiously enough, the painter has taken it out of its proper setting and used it as a figure at the tomb. One finds first the warrior charging toward a serpent, then the warrior used alone as a purely decorative figure, and finally this decorative figure replacing the man or woman engaged in worship at the grave. It is only necessary to recall the intermediate stage, the use of the figure in a purely decorative manner, to understand that one cannot look for any particular meaning in the charging warrior on this vase. In his effort for variety the painter has simply drawn in a figure which already had lost its meaning and which can have no meaning here. The limited number of figures at the disposal of the lekythos painter is the only excuse for such a course.

1a. **Athens, Nat. Mus. 1783, Cv. 1047.** H. 0.21. *Festschrift für O. Benndorf*, S. 92, 2.

Foot as in series 1; purple lines beneath the white slip.

A woman wearing sleeve chiton and himation moves toward the right and looks back; in her right hand behind her is a mirror, on her left hand in front a basket; on her head she wears a wreath.[1]

2. **London, Brit. Mus. D 40.** H. $7\frac{1}{4}$ in.

Foot simple; lines once purple (?) below the white slip.

At the left a girl in chiton (girded twice) dances toward the right, looking back and extending a pair of castanets in each hand; her hair is in a knot at the back of her head. A chair stands facing her; on its seat is her mantle rolled in a bundle.[2]

3. **Bologna, Mus. Civ. Pell. 355.** Heydemann, *Hall. Winck. progr.* S. 56, 1365, Taf. i, 4.

No lines on the black below the white slip.

A Bacchante dances to right, throwing her skirts into the air, and looks back; she wears a chiton the sleeves of which have been extended to cover her hands; over this a leopard skin is girded about her waist and fastened over one shoulder; her hair is rolled in a knot at the back of her head.

This dancing figure is as unusual on white lekythoi [3] as it is common on red-figured vases. The maenad covering her hands with her garment (himation?) as she dances, is found with two satyrs on a black-figured lekythos of relatively late date in the British Museum;[4] on small red-figured lekythoi the maenad alone is found occasionally

[1] Cp. Athens, Nat. Mus. 1276, Cv. 1380; 1278, Cv. 1381.

[2] Cp. girl with castanets on a red-figured lekythos, Brit. Mus. E 642, and E 357.

[3] Cp. A III, no. 8, Girgenti.

[4] Brit. Mus. B 645, black on a drab ground.

with the sleeves of the chiton extended to cover both her hands.[1] In scenes of Bacchic revelry the maenad dancing with satyrs not infrequently has one or both arms covered in this manner with the extended sleeves of the chiton.[2] The castanets also find their proper place in Bacchic worship;[3] perhaps the girl on no. 2 should also be termed a maenad.

3a. **New York Metrop. Mus. 1822.** H. 0.158 m. *Am. Jour. Arch.* II (1886), p. 397, no. 6; pl. xii, fig. 3.

On the shoulder are the typical bars; the simple maeander above is reversed. Slip brownish (as the result of fire?). The scene is drawn in dark brown glaze with yellow inner markings, especially for the abdomen. Below the scene is a reserved red line.

A youth with both hands raised runs away from a serpent and looks back at it.

4. **Athens, Private Collection.**

Neck white; shoulder red with five rude palmettes; three purple lines on the black below the slip.

At the left a youth pursues a woman. She runs toward the right and looks back. The treatment of the hair and the full fold of the skirt behind is in the style of Class IV.

The combination of the white neck and the red shoulder is enough in itself to mark this vase as an experiment; it is included here for convenience, though it does not come under any class with other lekythoi. All the elements of the vase, however, are found on one lekythos or another. The white neck has been noted several times; the five rude palmettes occur on lekythoi under Class III, and a similar scene occurs once under Class III.[4] In other words it is an experiment by a lekythos painter, or by some one who is imitating his methods.

5. **Athens.** *Athen. Mitth.* XVII, S. 434, Taf. i, 1. Athens. H. 0.23. Klein, *Lieblingsinschriften*, S. 154.

Ornament typical; purple lines on black beneath the slip are lacking; slip slightly yellowish. Of the man's figure hardly more than "vorgeritzte Umrisse" remain. The camel's skin is given by broad strokes of thin glaze.

On a Bactrian camel facing toward the left sits *en face* a bearded man in Persian costume, pointing back with his right hand. Inscription ΚΑΛΟς
ΜΙκων.

This interesting lekythos was found in a grave apparently of the fourth century B.C. in the vicinity of the German Institute in Athens.

[1] *E.g.* Brit. Mus. E 590. The figure is in just the same dress and attitude as on the Bologna lekythos, but a thyrsos which she has just dropped is added.

[2] Hartwig, *Meisterschalen*, Taf. xxxii, kylix of Brygos in Paris; Taf. xliii, "Meister mit dem Kahlkopf" in the British Museum, E 75. Cf. also Gerhard, *Trinksch. und Gef.* Taf. vi–vii, 1 and 2; *Arch. Zeit.* 1872, Taf. lxx; and Heydemann, *Die verhüllte Tänzerin.*

[3] Gerhard, *Trinksch. und Gef.* Taf. vi–vii, 2.

[4] A III, no. 62, Athens, Nat. Mus. 1978.

With it were several red-figured lekythoi which are also published in the *Mittheilungen*, Vol. XVII.[1] On a red-figured aryballos in the British Museum a similar figure in Persian costume is seen riding on a camel and pointing backward, while attendants in like attire precede and follow.[2] Although it is usually termed a Dionysiac scene, there is little or nothing to mark it as such. On a vase by Laches a figure in the same attitude rides on a mule;[3] finally on an amphora in Würzburg Dionysos rides on a white bull in just this attitude, pouring from a kantharos in the hand held back.[4] The camel rider on the British Museum aryballos may best be understood as some oriental magnate attended by his followers; the present scene, which is but an excerpt from such a procession as that on the aryballos, will then be understood in the same way. Like the maenad on no. 3, the camel rider has been isolated to meet the demand for a single figure on vases of this type. Such scenes not treated on other outline lekythoi go to prove that vases of the present class form the best product of the shops that made them; they are not hasty specimens produced by potters who were accustomed to make such lekythoi as those of Group C.

6. **Berlin, Furtw. 2248.** Athens. H. 0.245 m. Benndorf, *Griech. Sic. Vas.* Taf. xxvii, 2.

Shoulder typical; foot of the type common later; instead of purple lines on the black beneath the slip there are incised lines showing the red of the clay. Thin red is used for the flame.

Iris slowly approaches a stone block (altar) on which a fire is burning, and holds over it a kerykeion in her left hand and rests her right hand on her hip; she wears a short sleeveless chiton girded; her large wings are raised behind her, and there are little wings attached to her boots; a taenia holds her hair in a flat knot at the back of her head.

On one other of the lekythoi considered in this paper is found a female figure with kerykeion, probably an Iris.[5] With reference to the present vase there is no doubt as to her identity. While Iris is more commonly represented on red-figured vases as wearing long garments, a figure only to be distinguished from Nike by the attributes she carries in her hands,[6] more than once she has just the same garment

[1] Also the lekythos described above, A III, no. 17.

[2] Brit. Mus. E 695, *Mon. Inst.* I, Tav. L; *Arch. Zeit.* 1844, Taf. 24.

[3] Hartwig, *Meisterschalen*, Taf. lxiii.

[4] Würzburg, 87, Urlichs, p. 10.

[5] A III, no. 14, Brit. Mus. D 31; the only question is as to the sex of the figure.

[6] *E.g.* Munich, Jahn, 291, Gerhard, *Aus. Vasen.* Taf. lxxxiii; Brit. Mus. E 65, a vase of Brygos on which Iris (so labelled) appears in connection with a Dionysiac sacrifice.

and winged boots as here.[1] The winged boots go with the short garment, in that both emphasize the function of the goddess as a messenger. But in the present scene Iris is not a messenger; like Nike, she is here the servant of the gods at a sacrifice. It would seem that Nike, or a winged figure with no attribute to distinguish her from Nike, has ordinarily usurped a function that more properly belongs to Iris.[2] Indeed, Iris may often have been in the mind of the painter, though it seems fairer to use the name Nike, both because the inscription sometimes gives this name and because Nike does tend to supplant all other winged female figures and to lose her own distinctive nature.

7. **Athens, Private Collection.** Athens. H. to shoulder 0.12 m.

No purple lines below the white slip, but a wide line of the (clay) red is left exposed.

In a chair facing toward the right sits a woman leaning forward and holding a cord between her fingers. The head is very narrow from front to back.

8. **London, Brit. Mus. D 37.** H. $7\frac{1}{2}$ in.

Shoulder typical; the maeander seems to be in a dull brown; drawn in rather fine lines which are hardly as shiny as the lines enclosing the maeander.

At the left a pithos is half buried in the ground, the left side of it cut off by a line ending at the lip. At the right a naked youth, his left foot in the air, has plunged his head and arms into the pithos.

Large pithoi of this character were half buried in the ground for the purpose of storing wine, oil, grain, etc.[3] On vase paintings it is seen in the familiar picture of Eurystheus trying to escape Cerberus.[4] This youth, like the satyr on a red-figured lekythos in Karlsruhe, is reaching down to fill a vessel with some of the wine in the bottom of the pithos.[5] The appearance of this scene on a white lekythos is to be noted as one of the cases now becoming rare in which a scene from red-figured ware is repeated on vases of this type.

9. **Jena, Univ. Mus. 461.** Athens. Original height about 0.25 m. Münsterberg, *Arch. Epigr. Mitteilungen*, XV, 135. Schadow, *Eine attische Grablekythos*, fig. 1.

Ornament typical, but no purple lines on the black beneath the white slip.

At the right a large pithos is half buried in the ground; one little ψύχη is entering it, a second just emerging, and two others are flying above. At the left Hermes, the kerykeion in his left hand, holds his rhabdos over the pithos. He wears chlamys, a conical cap, and high boots.

[1] Roscher, *Lexikon*, II, 103, from Gerhard, *Aus. Vasen.* Taf. xlvi, Iris as messenger at the contest of Apollo and Idas for Marpessa (?); Roscher, *Lexikon*, II, 330; *Annali* 1878 G, a skyphos from Ruvo in the collection Jatta.

[2] Cf. *supra*, p. 41 f.

[3] *E.g.* a krater in Bologna, *Mus. Ital.* II, 23, (87).

[4] *E.g.* a hydria in the Louvre, *Mon. Inst.* VI–VII, Tav. xxxvi.

[5] Karlsruhe, Winnefeld, 219.

The pithos buried in the ground also served as a place of burial; sometimes it was completely buried and served as a sort of sarcophagus,[1] sometimes it projected from the ground and was decorated as a sort of grave monument.[2] Perhaps the scene on a jar in the Hermitage Museum[3] is to be explained from this standpoint. Between two centaurs is a huge half-buried pithos from which Herakles has just lifted the wrapped-up body of a child; on the wrappings is depicted a serpent. This pithos had served as a place of burial for a child. The serpent is simply the representation of the soul of the child, hovering about the place of burial.[4] On the Jena lekythos the pithos evidently takes the place of the tomb, and souls hover about it as about other grave monuments, except that here the souls are going in and coming out of the entrance. The conception of an entrance to the lower world through which souls may come and go is familiar enough in Greek thought, and Hermes is their conductor, Psychopompos.[5] Nor is there any question as to the occasion when Athenians thought that souls had this liberty; the belief is intimately connected with the festival of the Anthesteria. We may now ask why a pithos was chosen to indicate the entrance by which they came and returned. Why else than that the first day of the Anthesteria was known as the Pithoigia, for on this day the pithoi of Dionysos were opened? That name served to recall an old, in Athens long disused, form of burial, and the lekythos is evidence that in popular thought the opening of one kind of pithoi suggested the opening of burial pithoi as an easy and natural method for souls to come and go. I cannot find in the picture under consideration even a slender argument to prove that the Pithoigia was originally anything else than a rite connected with the religion of Dionysos. There is absolutely no evidence that the pithoi were so connected with burial that this name, Pithoigia, would naturally have arisen to denote the evocation of souls.[6]

10. Karlsruhe, B. 2663. H. 0.23 m. **Plate XIV, 4.**

The lines on the shoulder have nearly disappeared; foot as in series 1; drawn in coarse lines of gray-yellow glaze.

At the left are reeds about the high stern of a boat, its oars in the oarlocks. Charon stands with his left hand on the stern, his right on a high pole; he wears a short chiton and belt and has a petasos at the back of his head. There is nothing rude or repulsive about his face. Toward him over the prow of the boat flies a soul in long skirts.

[1] *Ath. Mitth.* 1893, S. 99 and 118, grave X; Schadow, p. 8 f. [2] Schadow, p. 10 f.
[3] Steph. 1272, *Comptes rendus*, 1873, p. 91, *Atlas*, pl. v.
[4] Cf. serpent and soul on the vase published in the *Mon. Inst.* VIII, Tav. viii.
[5] Odyss. xxiv, 1 f. [6] As Miss Harrison suggests, *Prolegomena to the Study of Greek Religion*, 42 f.

10a. Oxford, Ashm. Mus. (acquired in 1899). H. 0.24 m.

The typical ornament is in nearly black glaze; the lines of the scene vary from yellow to black.

At the left are reeds about the high stern of a boat; no oars are given.

Charon with his pole in his left hand seems to be moving toward the right in the boat and extends his right hand toward a soul in long skirts which flies to meet him with hands stretched out toward him. He wears a pilos and a short chiton girded up; there is nothing repulsive about the face.

11. Athens, Dealer's Shop. H. about 0.25 m.

Purple lines below the white slip have disappeared; drawn in rather coarse lines of brownish yellow glaze.

At the left Charon is drawing his boat to shore with a pole in both hands. He wears a short chiton; his face is of the ruder type. In front of him a soul in long skirts flies toward him.

At the right a woman (?) closely draped in chiton and himation stands waiting for Charon.

12. Oxford, Ashm. Mus. Gard. 264. Ceramicus, Athens. H. 0.25 m.

Ornament like the previous number.

At the left Charon stands in a boat holding a pole in his left hand and extending his right hand; he wears pilos and exomis. A soul is flying toward him with a gesture of mourning.

At the right a youth with short hair stands holding out his right hand; he wears a chiton and himation.

The Charon scene was discussed in connection with two vases of Class V [1] and one of Class VI.[2] In these cases also Charon is drawing his boat to the shore to receive a dead person; on nos. 10 and 10a, however, perhaps he is about to push his boat out from the reeds, as a soul flies to meet him. On no. 11 the Charon is of the same rude realistic type as on the lekythoi of Classes V and VI; on the other hand the Charon of nos. 10 and 10a is reduced to the conventionalized type of bearded man found on other lekythoi of the present class. The two types of Charon on later vases are perhaps due to this early wavering between the individual Charon and the general bearded man serving as Charon. That the Charon scene occurs on these lekythoi, moreover a Charon scene of the same character as that found in Group C, indicates that at least a part of Group D is parallel in time to Group C. At the same time the drawing as well as the technique

[1] C V, 7, Munich, 209; C V, 8, Boston, 6545.
[2] C VI, 1, no. 7, Berlin, Inven. 3160.

show that we are dealing with an entirely different industrial current here.

The type of soul has already been discussed in connection with the Boston Charon scene.[1] On these vases we find the same type as there, a winged figure larger than became usual on later lekythoi, with large, broad wings like those of Nike, and clothed in a long chiton as was Nike. On the Jena lekythos just discussed (no. 9) the garment is entirely lacking, but the wings are of the same type; those are souls that have been in Hades and have returned, it would seem that these souls are in closer contact with this world so that they still wear human clothing.

13. **Athens, Nat. Mus. 2030, Cv. 1059.** H. 0.23 m. Pottier, *Lécythes blancs*, p. 145, 44. *Festschrift für O. Benndorf*, S. 92, 4.

Shoulder and maeander as usual; foot as in series 1.

A woman advances to the right, carrying on her head a large basket of taeniae; she wears chiton and himation which covers both shoulders; in one hand she holds a flower (?).

14. **Paris, Cab. Med. 77, de Ridder, 498.** H. 0.24 m. *Gaz. Arch.* 1885, p. 279; de Ridder, *Catalogue*, pl. xx.

Shoulder as usual; maeander above is black; foot as in series 1; coarse style.

A woman advances to the right, carrying on her head a basket which she steadies with her left hand; in her right hand she holds out a wreath of leaves.

The picture of a woman preparing a basket to carry to the grave or carrying the basket in her hands is one of the commoner scenes in each class of lekythoi;[2] it may be regarded as a trace of literalism here that the basket is carried on the head rather than in the hands.

15. **Paris, Cab. Med. 725, de Ridder 496.** Locri. H. 0.195 m. *Gaz. Arch.* 1885, p. 282, 11; De Luynes, *Vases peints*, pl. xvii; *Eranos Vindobonensis*, S. 39; Roscher, *Lexikon*, III, 720, no. 6; Hartwig, *Meisterschalen*, S. 644, 1.

Shoulder as usual; the maeander pattern is "abbreviated"; white slip hard and shiny.

At the left a sphinx crouches on a square block which stands on a base of three steps.

Opposite it an ephebos carrying shield (serpent as sign) and two spears stands looking at the sphinx.

In some instances there is no question that the sphinx and ephebos

[1] C V, 8, Boston, 6545.

[2] *E.g.* A II, 19, Athens, Nat. Mus. 1975; A III, 22, Brit. Mus. D 76; B IV, 1, no. 20, Athens, Nat. Mus. 1953.

are intended to mean Oedipus and the Theban sphinx;[1] in others the sphinx is to be regarded rather as an oracle;[2] finally there are cases when the sphinx may be a grave monument, though when the sphinx is on a column this interpretation does not seem to me the most natural one.[3] Perhaps the nearest parallel to this lekythos is a vase figured by Tischbein where the sphinx stands on a rock.[4] Even if we assume that it is the Theban (oracular) sphinx that is figured on all these vases, the sphinx on a block supported by three steps, which we find on this lekythos, will be regarded as a grave monument. This would not be the only instance when the lekythos painter has adapted some scene from red-figured ware in such manner as to give it a funerary meaning. That the sphinx was a symbol used in connection with graves has been remarked above.[5]

16. Bologna, Mus. Civ. Pell 354. H. 0.165 m.

Shoulder and maeander as usual; three lines now white on the black beneath the chalky white slip.

At the right is an Ionic pillar. Turning away from the pillar and seen from behind a youth leans on a stick which holds up his garment. His head is small; the hair falls in curls about his neck.

17. Munich, Jahn, 201. H. 0.233 m.

Lower row of bars on the shoulder much heavier than the upper; foot as in series 1; white slip apparently covered with a transparent varnish in which small cracks are visible.

At the left is a stele with round top adorned with a taenia, in front of a tumulus on which also hangs a taenia. Facing this and seen from behind is a youth who holds his himation around his body and under his left arm. The figure is clumsy, but the face is drawn with more care. In front of him hangs a wreath.

The figure of a man leaning on a stick which holds up his garments has been noted several times under Groups A and C;[6] this figure is often drawn as seen from behind on earlier red-figured vases and in one instance it is so drawn on a lekythos of Class III.[7] The connections pointed out between the present group and groups A and C emphasize the fact that Group D was a side issue, exercising little or no influ-

[1] Hartwig, *Meisterschalen*, lxxiii, kylix in the Vatican; lekythos, Boston Museum, P. 7614, ΟΙΔΙΠΟΥΣ; cp. the gem figured by Millin, *Gall. myth.* 138, 505, and *supra*, p. 298.

[2] *Annali*, 1867, p. 379, Tav. I; *Bull. Nap.* IV, p. 105, Tav. v.

[3] Vienna, Masner, 336, *Mon. Inst.* VIII, Tav. xlv; Tischbein, III, pl. xxxiv.

[4] Tischbein, II, pl. xxiv.

[5] Cf. under D VII 1, no. 14, Athens, Nat. Mus. 1885.

[6] A III, no. 23, Naples, 2432; no. 43, Bologna, 358; A I, nos. 1–3, C VI, 2, no. 5, Paris Cab. Med. 504.

[7] Munich, Jahn, 199, A III, no. 55.

ence on other classes of lekythoi with outline drawing. The stele in front of a tumulus has been mentioned as occurring on nos. 17, 18, and 19 of series 1.

18. **Athens, Nat. Mus. 1780, Cv. 1045.** H. 0.15 m. Benndorf, *Griech. Sic. Vas.* Taf. xxiv, 3.

Rude workmanship; foot simple.

At the left is a stele with round top adorned by a taenia, in front of a tumulus.

A woman kneeling before it tears her hair with both hands; she wears a chiton girded over the overfold.

19. **Athens, Private Collection.** Benndorf, *Griech. Sic. Vas.* Taf. xxiv, 1.

Very rude workmanship.

At the right on three steps stand tumulus and stele with triangular top; on the stele are tied taeniae. Before them a woman stands tearing her hair with both hands; she wears a chiton girded over the overfold.

20. **Paris, Cab. Med. 4906, de Ridder 501.** Aegina. H. 0.225 m. *Gaz. Arch.* 1885, p. 278, 5.

Ornament typical; drawing rude.

At the left stele and tumulus rest directly on the ground; on both are traces of red (?) taeniae. Before them a draped woman, her face now disappeared, stands tearing her hair with both hands.

These three lekythoi repeat with slight variations the scene discussed under no. 18 of series 1; the only difference that appears between the two series at this point it that there is greater variety in execution along with the less elaborate ornamentation of the vases under series 2.

21. **Athens, Nat. Mus. 1904, Cv. 1073.** Ceramicus. *Δελτίον*, 1890, *σ*. 34, 28.

Careless workmanship; foot simple.

At the right a stele with triangular top in front of tumulus, both resting on the ground.

Before it a woman wearing chiton and himation extends both hands (as if with taenia) toward the stele.

22. **Cambridge, Fitz. Mus. 142.** Athens. H. 0.22 m.

Ornament typical.

At the left a stele with triangular top, in front of tumulus, resting on two steps. At the right a woman wearing chiton and himation holds out her right hand toward the stele. Behind her hangs a wreath.

23. **Karlsruhe, Winn. 236.** Athens. H. 0.15 m.

Ornament typical; the slip is not shiny. The vase is heavy and the workmanship rude. Foot simple, spreading. The glaze has almost faded to dull brown.

At the left a stele with triangular top in front of tumulus, resting on the ground. A woman approaches it, wearing chiton and a large mantle which covers both hands; on her head is a stephane.

24. Athens, Nat. Mus. 1781 (Coll. 677), Cv. 1046. H. 0.195 m.

Ornament typical; foot simple.

At the left a stele with triangular top on one step in front of tumulus. At the right a woman wearing sleeve chiton and himation moves away, looks back, and holds a torch back toward the grave.

On no. 19 of series 1 the woman holds out a taenia with both hands toward the stele and mound; no. 21 here may be an abbreviation of this scene, or it may be that the hands are extended as on no. 22 to indicate her interest in the stele. The torch (no. 24) is often found on altar scenes on lekythoi of Group A;[1] here it is possible that the torch is intended to suggest in a realistic manner that the visit to the grave took place at night.

25. Athens, Private Collection. H. to shoulder 0.11 m.

Ornament typical; foot as in series 1.

A tumulus stands in front of two smaller tumuli. In front of the larger one is seen a person moving toward the right and looking back, holding the right hand back.

26. Athens, Private Collection. H. 0.229 m. (Fig. 55.)

FIG. 55 (no. 26).

Ornament typical; foot as in series 1.

A tumulus stands on a single step; from its top, as if inside, hang a taenia and a mirror. In front of it on a chair with back sits a woman facing toward the right, who holds up a wreath in both hands; she wears sleeve chiton and himation; her hair is in a large dotted cloth.

26a. Coll. Elgin. Burlington Fine Arts Club Exhibition, 1903 *Cat.*, no. 25.

FIG. 56 (no. 27).

Neck broken; the shoulder ornament and maeander are typical.

On three low steps stands a wide stele (or tumulus) rounding up to a point at the top. On the upper step is the representation of a woman seated on a chair and leaning well forward with a wreath in both hands. She wears chiton and himation. Above the scene an ornamented moulding runs across the stele.

27. Athens, Private Collection. H. to shoulder 0.11 m. (Fig. 56).

Ornament typical; foot as in series 1; the neck is lost.

[1] *E.g.* A II, no. 11, Berlin, Inven. 3312.

On three steps stands a stele with triangular top in front of a tumulus. On the left side of the tumulus stands a crow, on the right a hare (?). On the upper part of the stele is the relief of a woman seated on a stool; she wears a chiton and a himation which is closely draped around her; her hair is in a knot at the back of her head.

Taking these four lekythoi together, we can have no question that in each instance the figure is intended to refer to the dead person rather than to any visitor at the tomb. In the last instance we have a relief awkwardly combined with the triangular-topped stele which has become the typical form for this set of lekythoi; the painter is accustomed to see a single figure carved on the grave stele, but instead of taking such a figure he takes a type of seated woman which he has painted by itself on lekythoi and makes of that his relief. On no. 26 the freedom of the painter is even more marked. No stele is given at all; instead we see the seated woman holding a wreath, whom we have often noted before,[1] and above her hang the taenia and mirror often drawn in the field. Possibly she is to be conceived as inside the tumulus; more probably a stele carved in relief is intended, and the painter has omitted it in order not to complicate matters unduly. On no. 26a the stele has been widened into the form of a tumulus. Finally the moving figure on no. 25, a type also familiar,[2] should probably be regarded as intended for a relief figure on a stele, the outline of which is omitted. The literalism of the painter in adding the crow and hare (?) on no. 27 is possibly a reminiscence of such a scene as the hare hunt on a lekythos of Class V;[3] in any case it is a touch of nature which shows that the painter does not feel himself bound by the types which in the main he follows.

28. **Paris, Louvre.** H. 0.22. Benndorf, *Griech. Sic. Vas.* Taf. xix, 2.

Ornament typical; foot as in series 1; three lines now white on the black below the white slip. The slip is slightly yellow, shiny.

At the left a woman approaches the stele to put a wreath on it; she wears a "shawl" over a Doric chiton; her hair is in a cloth. Before her a high stele stands on three steps. On the upper part of it is seen a woman, closely draped, seated on a stool; behind her hangs a taenia, in front a mirror.

The presence of the taenia and mirror with the seated figure as on no. 26 indicate that exactly the same scene was in the mind of the

[1] B IV, 1, no. 25, Athens, Nat. Mus. 1826.

[2] *E.g.* D VII, 1, no. 7, Athens, Nat. Mus. 1873; cp. also the figure in front of a tumulus D VII, 1, no. 15, Athens, Nat. Mus. 1876.

[3] C VI, 1, no. 1, Brit. Mus. D 60.

makers of both these lekythoi; *i.e.* this lekythos confirms the interpretation that was given for no. 26.

29. **Berlin.** H. 0.22 m. Benndorf, *Griech. Sic. Vas.* Taf. xix, 5.

Ornament typical; the shiny white slip is quite thin; drawing in glaze that varies from yellow to black.

On three steps stands an unusually large stele with triangular top; on either side appears the end of a taenia. In front of it on a square block sits a woman on a stool holding a wreath in both hands; she wears sleeve chiton and himation. A taenia is draped around the block and a mirror hangs from its top.

The large stele seems to be a compromise between a stele and a tumulus, as on no. 26a; perhaps the block in front should be regarded as the stele proper. Although the woman is seated on top of this block, it should probably be interpreted, like the other scenes with which it is so closely related (cp. taenia and mirror), as a relief.

30. **Munich, Jahn, 198 (1585).** H. 0.145 m.

Ornament typical; glaze varying from orange yellow to black.

A large tumulus stands on a single step. In front of it (in relief) a woman sits facing toward the right, holding out her hand; she wears a sleeve chiton.

31. **Berlin, Furtw. 2246.** Athens. H. 0.195 m.

Ornament typical; three purple lines on the black beneath the white slip; drawn in flat lines of thin yellow glaze, varying to black on the hair.

On three steps stand a tumulus and a stele with curved triangular top. In front of the stele (in relief) a youth sits facing toward the right; in his left hand is a stick, with his right he holds a flower to his nose; he is wrapped in a himation.

32. **Paris, Cab. Med. 83, de Ridder 495.** H. 0.20 m.

Shoulder as usual; above the scene a row of zigzag lines.

On a step, decorated by curved lines, stands a tumulus from the top of which hangs a taenia. On the upper step, in front of the tumulus, a naked boy moves toward the right with his hands extended.

33. **Athens, Private Collection.** Attica. H. 0.193 m.

Ornament typical; foot as in series 1; the lekythos is unusually heavy.

A naked youth rapidly approaches a tumulus and holds out his hands over it. The anatomy of the body is hastily indicated.

33a. Burlington Fine Arts Club Exhibition, 1903. *Catalogue*, no. 28.

Neck broken; ornament typical.

A woman, clad in chiton and himation and wearing a pointed cap, pours a libation at a tomb. The tomb is a high round tumulus on a plinth; around the top of it is a taenia and against the side of it rests a wreath.

34. **London, Brit. Mus. D 43.** H. 7½ in.

Ornament typical.

At the right a small tumulus rests on a base of three steps. A woman approaches it, holding out on both arms an ornamented square box; she wears a sleeve chiton, himation, and dotted sakkos.

The box, evidently used to carry objects for worship at the tomb, has often been noted, though it rarely occurs except on the small lekythoi of Class III and Class VII. The dotted sakkos occurs quite commonly within the present class, along with the sleeve chiton and himation, as the characteristic dress of women; in Class V the sakkos hanging on the wall is sometimes decorated in this manner, but when worn it is left plain by the painter.

35. Athens, Nat. Mus. 2036, Cv. 1070. H. 0.23 m.

Ornament typical; foot as in series 1.

At the left is a slender stele on three steps; on top of it is a small alabastron (?). At the right a youth, carrying in his right hand a spear, moves away and looks back; he wears short chiton, chlamys, petasos on the shoulder, and boots.

The youth in this attitude has already appeared in series 1 (no. 17). The vase on top of the stele is not common on lekythoi; in fact, it seems to have been a very common type of grave monument, and occasionally it is copied by a lekythos painter in a vein of literalness.[1] Why it was neglected in the traditional stelai of these painters cannot be explained.

36. London, Brit. Mus. D 41. H. 6 in.

Ornament typical; foot simple.

At the right a slender stele with square top and a tumulus (?) stand on two steps.

At the left a woman with short hair stands facing the left and holding out a taenia in her right hand; she wears sleeve chiton and himation.

There seems to be no doubt that the curved lines on each side of the stele indicate a tumulus, though the shape is quite different from what is usually seen on lekythoi of this class.[2] Without changing his types the painter of this lekythos gets variety by turning the figure away from the tomb, as though her attention had been attracted by some one who approached.

37. London, Brit. Mus. D 36. H. $8\frac{3}{4}$ in.

Shoulder and maeander as usual; slip very white; on the black beneath the slip are six purple lines; foot simple.

At the right on three steps stands a broad stele with triangular top; about it a taenia. Before it a woman stands, holding out in both hands a wreath which she is about to place on the stele. She wears a chiton and a mantle over both arms; her hair is in a dotted sakkos, and she wears ear-rings.

[1] C V, no. 10, Munich; no. 26, Cornell University.

[2] Cp. the egg-shaped tumulus of Class V, *e.g.* no. 22, Athens, Nat. Mus. 1935.

38. Athens, Nat. Mus. 1803, Cv. 1051. H. 0.195 m.

The maeander above the scene was never put in; purple lines on the black below the white slip; foot as in series 1.

At the left on two steps stands a slender stele with triangular top; near the top hangs a wreath. In the field hangs a taenia. A woman stands holding out a taenia in her right hand toward the stele; she wears chiton and himation, which is over both arms; her hair is in a roll at the back of her head, and ear-rings are in her ears.

40. Athens, Nat. Mus. 1903, Cv. 1824. Ceramicus. H. 0.26 m. *Δελτίον*, 1890, σ. 34, 34.

Ornament typical; foot simple.

At the right a stele with round top stands on two steps; around it is tied a taenia. A youth wearing a himation leans on his staff and holds out a taenia in both hands toward the stele; the garment is awkwardly drawn.[1]

41. Munich, Jahn, 222 (1591). H. 0.222 m.

The bars on the shoulder are slanting instead of radial; maeander and slip as usual. The vase is in poor condition.

At the right on two steps stands a slender stele with palmette (?) at the top. Before it is a woman in long chiton, with fine folds, and himation; she holds out both hands as if with a wreath.

42. Paris, Cab. Med. 737, de Ridder 497. Locri. H. 0.185 m. *Gaz. Arch.* 1885, p. 279, 6; de Luynes, *Vases peints*, pl. xviii.

On the red shoulder are rays in dark red; above the scene an abbreviated maeander.

At the left a rather broad stele with ornate triangular top stands on two steps. Before it a woman stands carrying a basket (*kalathos* or *sitla?*) by the handle in her left hand and holding out a phiale in her right. She wears a sleeveless chiton, and a rather small himation put on like a chlamys; her hair is in a knot at the top of her head.

43. Athens, Nat. Mus. 1871, Cv. 1050. H. 0.15 m.

Shoulder and maeander as usual; carelessly drawn.

At the left a stele with triangular top stands on two steps. A woman wearing chiton and himation approaches the stele. In the field behind her hangs a "purse" (sakkos?).

44. Athens, Nat. Mus. 1872, Cv. 1049. H. 0.16 m.

This vase is a duplicate of the last-mentioned, except that the "purse" in the field is omitted.

These last two vases are poor and uninteresting, except for the "purse" that hangs in the field on no. 43. On vases of Class V a sakkos is frequently seen hanging in the field; on red-figured vases travellers, and in particular Hermes, are often figured carrying a purse

[1] For this figure see no. 17 above.

or wallet. The painter seems to have confused these two things, putting the purse where he has been wont to see the sakkos on the large fine vases of the earlier class.

Of the lekythoi considered under series 2 one is said to have come from Aegina and two from Locri; the rest, so far as their provenance is known, were found in or about the city of Athens. The only outline lekythoi found in Italy belong to Group A, so that if the statement as to the source of nos. 15 and 42 be correct, it may be regarded as further evidence proving the connection of this class with Class III.

The size of these lekythoi, as well as their ornamentation, varies more than in those considered under the first series; in height they vary from 0.15 to 0.26 m., while those in series 1 were most of them about 0.22 m. high. All but one or two have the two rows of bars on the shoulder, but these show some variation in the manner in which they are drawn. The maeander is rarely omitted entirely, in which case a blank space is left as if the omission were due to carelessness; several times it is abbreviated or replaced by a broken line, but on most of the specimens it is given in the same manner as on series 1. The slip varies from the very white, often shiny appearance, to a brownish white. The drawing is occasionally careful, more careful than on any specimens under the first series; on other vases it is decidedly more careless. The typical broad lines of yellow glaze continue, sometimes becoming black as the glaze is applied more thickly for the hair. Purple lines on the black beneath the white slip are found on perhaps a third of the specimens; in one instance these lines are incised through the black to show the red clay underneath, as in the case of many small black-figured lekythoi. In about half the cases the foot is of the same type as in the first series; in other instances it may be a simple disk, or the disk with incision at the top which later became typical.

Conclusion of Class VII

In conclusion it should be noted that the shape of all the lekythoi of this class retains many reminiscences of the earlier small black-figured lekythoi. The body retreats from the shoulder in the more careless specimens and in some of the more careful ones; the junction

of the body and foot lacks the "cushion" which had become general in the larger lekythoi; neck and shoulder form one unbroken line; and the mouth is of the shallow type (Fig. 1).

Turning to the scenes represented, scenes consisting almost invariably of a single figure, to which often a chair, a stele, or some other object is added, we note that the figure is generally in full profile; occasionally it is seen *en face* with the head in profile; the three-quarters position is rare. In general the figures are women, and they are dressed in sleeve chiton and himation. Often the hair is covered with a sakkos, which in several instances is adorned with small crosses. The bearded man occurs but a few times; youths are either naked, or dressed in chlamys, petasos, and shoes.

One large series of scenes and types of figures recalls Class III. The seated woman (nos. 7, 26);[1] the woman or youth advancing and looking back (no. 24; series 1, nos. 5, 6, 7); the woman holding up a wreath (nos. 28, 29, 37), or holding a flower in her hand (no. 13; series 1, no. 15); the Bacchante in motion (nos. 2, 3); the youth leaning on his staff (nos. 16, 17, 40); the Nike (series 1, nos. 5, 6); the altar scenes (series 1, nos. 8, 9, 10), — all these belong to the group of scenes and types characteristic of Class III. The box, perhaps used for toilet articles (no. 34) and the mirror (no. 1a) are in the same category. A study of these repetitions of the same objects and scenes proves that the change from yellow slip to white slip and that from relief lines to thin glaze lines affected the pottery industry less than the difference of size in the lekythoi; the vases of Class VII continued the tradition of Class III, and perhaps were made in the same shops where those vases had been made.

The connection with Class V is almost as noticeable, but it is to be accounted for in a different way. It has been pointed out that the Charon scenes (nos. 10, 11, 12) have some connection with the same scene in Class V; the type of "soul" is the same (nos. 10, 12); the narrow stele in front of a tumulus (nos. 17–36) occurs in both classes; the taenia (no. 26) or sakkos (no. 43) hanging in the field, the vacant chair (no. 2), the taenia (nos. 36, 38) or basket (no. 13) brought to the stele, are found in both. Not to mention other cases of likeness, it is clear that there is an intimate relation between the classes, a relation that may best be explained by saying that from time to time the maker of the small lekythoi copied some scene or some detail that was familiar to him from such large lekythoi as are included under Group C. On

[1] The numbers refer to series 2 except where otherwise noted.

the whole it would seem that Class VII is contemporaneous with Class V, though some specimens are very likely later than any included under the latter class. The freedom of drawing would suggest this latter conclusion in certain cases; moreover, such a tradition as is illustrated by the present class would be slower to die out than the style illustrated by the fine vases of Group C.

Thirdly, there are some vases in the present class which represent either the adaptation of red-figured types to outline work for the first time, or the invention of entirely new scenes. The Asiatic archer (series 1, no. 4), the attack on the serpent (series 1, no. 1), the sphinx (series 1, no. 14, series 2, no. 15), the figure of Iris in a short garment (no. 6), the naked boy running (nos. 32, 33), the youth plunging into a pithos (no. 8), the Bacchante dancing with sleeves covered, or with castanets (nos. 2, 3), tablets carried in the hand (series 1, no. 21), the man on a camel (no. 5), — these are scenes either cut out from scenes found on red-figured ware, or adapted from such prototypes. The transfer of such figures involves a certain degree of originality, and the modification of them sometimes found involves more. A few scenes appear to be entirely new. Such is the scene of Hermes evoking and revoking the souls (no. 9); equally striking, and occurring very often, is the more or less literal representation of the relief which toward the end of the fifth century was becoming the customary ornament of funeral stelai (nos. 26–31). Some suggestions of the relief on the stele (or of a statue as grave monument) have been noted under Class VI.[1] There, however, we do not find the simple realism of these humbler painters. Some clue to the lower date of these lekythoi should no doubt be drawn from the depiction of grave reliefs. The class began about the time a really white slip was first introduced, *i.e.* about the same time as Class V; apparently Class IV came to a rather abrupt conclusion, and Class III gave way to the new Class VII with the invention of the new kind of slip. This date can hardly be later than 430 and is probably nearer the middle of the century. The funeral scenes of Class VII, however, are not among the earlier specimens of the class; most of them are relatively late and careless. Inasmuch as the funeral stele was not ordinarily adorned with sculpture in relief till toward the end of the fifth century, we are obliged to assume that Class VII continued up to the end of the century and possibly later. A second deduction from the new scenes has already been suggested.

[1] C VI, 1, no. 2, Brit. Mus. D 58; no. 14, Athens, Nat. Mus. 1815; no. 13, Bonn, *Bonner Studien*, Taf. x.

If the small lekythoi were made by the same men as the larger fine lekythoi, we should not expect any inventiveness at all on these small specimens. There are enough new scenes to justify the belief that the makers of these lekythoi used all the skill and all the inventiveness they had on some of the specimens in the style of Class VII; in other words, this is a style that stands by itself, the output of special shops rather than a side product of the painters of other lekythoi.

As the later specimens of Group D are presumably later than any other lekythoi with outline drawing in glaze, it is natural that these scenes, the presentation of a taenia or a basket or a libation at the stele, or persons mourning at the stele, should be the scenes which predominate in the earlier lekythoi with drawing in dull color. It is on the second group of these later lekythoi that the little figures of the "souls" are again not infrequently seen. The demand for small cheap lekythoi did not cease with the disappearance of the present group. Early in the fourth century a group of small lekythoi with drawing in a fine dark red begins to appear. The Charon scene, as well as the scene of worship at the grave, is found in that class. Apparently it is to that class that we are to look for the proper successors of Group D.

Class VIII. *Dull color used with the glaze (or instead of the glaze) for the drawing*

Class VII is a definitely marked group within which there is little room for experiment; parallel with it we may place another group of lekythoi with the same ornamentation, the product often of the same hands, in which experiments were tried in the use of dull color. The first series, where the drawing is still in glaze, differs very little from the series just considered. The second series, with the scene drawn in dull color, includes some specimens which are much farther from the type of Class VII.

Series 1. *Drawing in glaze; dull color is used for some accessory or for the maeander*

1. London, Brit. Mus. D 34. Athens. H. $7\frac{3}{4}$ in.

Typical ornament of Class VII, series 1 (the maeander below the scene is in dull red). The chlamys is dark purple with folds in black.

An ephebos charges to the right with couched spear and left arm extended under

his chlamys; he wears short chiton and chlamys, petasos at the back of his neck, and boots laced high.

The scene is much the same as that on VII, 1, no. 2 (Athens, Nat. Mus. 1859), except that the youth has spear instead of sword and stands a little more erect.

2. Athens, Nat. Mus. 1990, Cv. 1744. Eretria. H. 0.25 m. *Δελτίον*, 1889, σ. 230, 25.

Black neck; three rude palmettes on the red shoulder; simple maeander above.

A woman advances toward the right carrying a taenia in her hand; she wears a chiton with pink lines and a himation of darker pink. In the field behind hangs suspended a taenia.

Although the drawing is in glaze, the ornamentation of the vase, as well as the use of two shades of pink, marks it as an experiment; at the same time the scene is entirely normal.[1]

3. Athens, Nat. Mus. 1905, Cv. 1074. Ceramicus. H. 0.16 m. *Δελτίον*, 1890, σ. 34, 30.

Shoulder and maeander normal; no ornament beneath the white slip; foot simple.

Stele with round top in front of tumulus. A woman approaches the grave; she wears a chiton and a himation with pink edge which covers both shoulders and arms.[2]

4. Athens, Private Collection. H. 0.245 m. (Fig. 57.)

Shoulder and maeander typical; foot simple; drawing very rude.

A very broad stele with triangular top (the point of which is omitted because of lack of room) on three steps. Before it sits a woman on a rude block, holding up a wreath in both hands; she wears sleeve chiton and himation; the chiton is a dark claret, and parallel lines of glaze are applied on the claret.

FIG. 57 (no. 4).

The stele or tumulus, it is not clear which is in the mind of the painter, is of the same shape as on a lekythos in Berlin;[3] the figure is also the same, but it is even more hastily drawn, and is placed, not on a block, but apparently on the upper step of the plinth. The shape of this lekythos varies somewhat in the direction of the type usual for larger lekythoi. Like the other representations of a relief it is interesting solely for what it attempts to give; the work is unusually rude.

5. Athens, Nat. Mus. 1779, Cv. 1781. Athens. H. to shoulder 0.15 m.

[1] *E.g.* Class VII, 1, no. 7, Athens, Nat. Mus. 1873; series 2, no. 38, Athens, Nat. Mus. 1803.

[2] Cp. VII, 2, no. 23, Karlsruhe, 136.

[3] VII, 2, no. 29, Berlin.

Neck missing; shoulder and maeander typical; foot as in VII, 1; the white slip is now quite yellow.

A youth clad in a purple himation is carrying a large flat basket.

The scene is evidently an abbreviation of the common representation of offerings brought to the grave. Not only is the stele omitted, an omission not unusual on earlier lekythoi but uncommon in this group, but curiously the basket is in the hands of a youth rather than a woman.

6. Coll. Bammeville, Froehn. 12. H. 0.12 m.

Shoulder and maeander as usual; the lines of the drawing are said to be thin black glaze.

"Une femme drapée, coiffée d'un sakkos a liséré rouge, arrive de gauche au pas de course. Sa main droite abaissée tient une ténie noire, sur la main gauche elle porte un coffrêt a toit conique, le pyrgiskos, et plusieures ténies noires et rouges. La stèle s'amincit vers le sommet, qui est couronné d'une palmette."

This vase, known to me only from the above description, has several peculiarities. The red sakkos is found in Class V,[1] but not on other vases of the present group; the variety of taeniae, and that carried with the casket, is peculiar; the casket with conical top [2] is not, I believe, found on other white lekythoi, though the casket of square shape is common; finally, the stele with palmette is not to be expected on a small lekythos of this group.

7. Athens, Nat. Mus. 1782, Cv. 1808. H. to shoulder 0.15 m. Pottier, *Lécythes blancs*, p. 146, 54.

Neck damaged. Simple maeander above; foot simple.

At the left, stele with triangular top on two steps. Before it a woman stands holding out a taenia toward the stele in one hand; she wears an outline chiton and a purple himation. In the field are a wreath and taenia suspended.

8. Athens, Private Collection. H. 0.235 m.

On the red shoulder a row of dots and four rude palmettes; simple maeander above the scene.

At the right a stele with round top on two steps. It is hung with taeniae in glaze and in vermilion. Before it a woman stands holding out a flat basket from which hang vermilion taeniae (the taeniae are outlined in glaze); she wears a sleeve chiton, girded, which is ornamented with wavy lines of thin glaze. In the field behind her a taenia hangs suspended.

The use of red and black taeniae is not uncommon in Group C, and this form of stele with round top also occurs. The peculiarity of

[1] C V, 50, Brit. Mus. D 57.

[2] Cp. however the casket carried by the woman at the right, Laborde, I, pl. xlviii, Vienna, Sacken-Kenner, S. 160, 46.

the scene consists in the wavy lines used to indicate the material of the garment; common as this device is on red-figured ware, this is the only instance of it known to me on outline lekythoi. The variation in the shoulder ornament indicates that it was made by a man not bound too closely by convention.

8a. New York, Metrop. Mus. Vicinity of Athens. H. 0.205 m. *Amer. Jour. Arch.* II (1886), p. 398, no. 9, fig. 6.

Ornament typical; the slip is shiny white. The scene is drawn in orange-brown glaze, lighter for the garment folds and black for the hair. There are traces of a dark pink on the himation.

At the right a low block marks the tomb. A woman approaches it *en face* and looks back. On her left arm she holds over the block a flat basket containing lekythos, wreath, and taeniae; in her right hand she carries a high basket or box (with handle like a pail) from which hang taeniae. Her sleeve chiton is ornamented with close parallel stripes; the himation shows traces of color on the upper edge.

9. Athens, Nat. Mus. 2026, Cv. 1015. H. 0.225 m. Benndorf, *Griech. Sic. Vas.* Taf. xix, 1.

Shoulder ornament typical; the simple maeander is in red. There are traces of red on the tops of the stelai and on the breast of the woman; blue is also used between the stelai and in the centre of the base of each.

A woman stands *en face* between two stelai, looking toward the right and holding her hand toward the right stele; she wears sleeveless chiton, pulled out above the girdle. Each stele consists of a slender shaft on two steps; the top is triangular with volutes at each side.

This lekythos differs from others in the group both in the use of color and in the presence of two stelai. The color scheme can hardly be understood, probably because most of it has faded. It should be noted with this first appearance of the red maeander that it is broken by the tops of the stelai, *i.e.* it was put on after the stelai had been drawn in glaze. The presence of a second stele is to be regarded as a freak; so far as I know, it does not occur again.

10. Athens, Private Collection. H. 0.165 m.

Shoulder ornament typical; maeander in a reddish brown; for the scene only glaze outline is used; foot simple.

At the left is a stele in front of a tumulus. A kneeling woman looks at the grave and tears her hair; she wears sleeveless chiton girded over overfold.

The scene on this lekythos almost exactly reproduces one that has already been considered under Class VII.[1] The use of a dull red paint for the maeander is a curious way to secure variety when the scene hardly varies in a line.

[1] Class VII, 2, no. 18, Athens, Nat. Mus. 1780.

11. Athens, Private Collection.

There are no bars or other ornament on the red shoulder; maeander in red-brown.

At the right a slender stele with triangular top stands on three high steps. Before it an ephebos stands with bowed head, his back to the stele; he wears a chlamys and a petasos at the back of his neck; in his hand is a spear.

The head bowed as if in grief or meditation has already been noted as a characteristic attitude on lekythoi of Class VI. In all the classes considered the ephebos standing quietly is a familiar figure; here variety is gained by drawing him with his back to the stele. The youth or woman leaving the stele but turning back to look at it is a common figure,[1] and in one instance under Class VII a youth is seen with his back to an Ionic pillar, leaning on a stick.[2]

12. Athens, Private Collection. Attica. H. 0.195 m.

Both the bars on the shoulder and the maeander are in reddish brown. Only glaze outline is used for the scene itself.

At the left a stele stands on two steps; its semicircular top is adorned with a rude palmette, and on the shaft taeniae are fastened. Before it a warrior stands, seen partly from behind, his right hand on his hip, his left hand on his upright spear. He wears a high helmet and over his left arm is a chlamys; the eye is very carefully drawn.

A stele with the same type of top is found under Class VI.[3] The attitude of this warrior, leaning on his spear and resting his right hand on his hip, is common on red-figured ware of a little earlier period; the same position of the right hand has been noted on lekythoi in several classes.[4]

13. Munich, Jahn, 224 (1529). H. 0.22 m.

Bars on the shoulder and maeander dull red; drawing in orange-yellow, which becomes black on the hair. Rather careful.

At the right on a plinth, consisting of one high block and one thin block, stands a slender shaft crowned with scrolls and palmette. A woman stands before the stele, holding out both hands toward it; on her right hand is a smegmatotheke; she wears sleeve chiton and himation.

The covered toilet vase, or smegmatotheke, is characteristic of the domestic scenes in Group B. It was then carried over to scenes at the grave, and occurs four or five times in Group C, as an offering at the tumulus; it may be noted that three times it is in the hands of a woman who holds out both hands toward a stele crowned with scrolls

[1] *E.g.* D VII, 2, no. 24, Athens, Nat. Mus. 1781. [2] D VII, 2, no. 16, Bologna, Mus. Civ. 354.
[3] Class VI, 1, no. 12, Berlin, Inven. 3245.
[4] Class I, 1, Naples, 2438; Class VII, 2, no. 17, Munich, 201.

and palmette, though on lekythoi with glaze outline this type of stele is somewhat unusual.[1]

14. Munich, Jahn, 209 e.

Shoulder ornament typical; simple maeander in dull red; the white slip is rather thick; drawing in brownish yellow (not orange) glaze.

At the right on two steps stands a rather broad shaft crowned with egg moulding, above which is a small acroterion (palmette and scrolls) between two dotted ovals. A woman approaching it holds out in both hands a large flat basket on which may be seen a lekythos and an alabastron. She wears a sleeve chiton and himation; her hair is in a large knot at the back of her head. The folds of the garment are rather stiff.

This vase should be compared with one already considered under Class V,[2] on which the stele is similar in shape and has a somewhat similar top; one of the figures on that vase is presenting a flat basket on which are fruits and taeniae.

The lekythoi of Class VIII are distinguished by the fact that the outlines of the main scene are in glaze, while either (*a*) dull color is used for garment or accessory, or (*b*) dull color is used for the maeander above the scene. This change in the paint for the maeander corresponds to the use of dull color for the shoulder or maeander in Class VI, series 1; except for the ephebos with bowed head on no. 11 there is little except the experiment with dull color to connect these vases (nos. 10–13) with the series in Class VI. Twice the shoulder ornament is in dull red (nos. 12, 13), once it is omitted (no. 11), twice there are rude palmettes instead of rows of bars (nos. 2, 8); the lack of uniformity is in contrast with Class VII, and especially the first series under that class. The dull color used for the maeander is a reddish brown; this same color, or what is now a more purplish brown, is several times used for garments (*e.g.* nos. 4, 5, 7); once the fold-lines are added in dull brown (no. 1), once in glaze (no. 4). Pink is used on narrow lines on the edge of a garment (nos. 2, 3), vermilion inside a glaze outline is used for taeniae (nos. 6, 8), and once there are traces of blue on the stele base (no. 9). Of all these colors vermilion is the only one that is commonly used in this manner on earlier lekythoi with drawing in dull color. The reddish brown common here is an ugly substitute for glaze outline; the most natural explanation for its occurrence is that fashion demanded

[1] C V, 69, Athens, Nat. Mus. 1821; before stele with scrolls and palmette, C V, 17, Berlin, Inven. 3383; C V, 44, Berlin, Inven. 3970; C VI, 1, no. 22, Athens Nat. Mus. 1843.

[2] C V, 20, Athens, Nat. Mus. 1958.

the use of a dull color, and the makers of these small lekythoi could at first furnish nothing better.

Of the scenes represented on the lekythoi of this class only one is without any reference to the grave; the predominance of grave scenes of a somewhat stereotyped character indicates that on the whole this series is later than Class VII. On nos. 2 and 5 there is no stele, but the taenia on the first and the basket on the second bring them under the category of "visits to the grave." In general the grave scenes belong to the same range of ideas as in Class VII. Of the scenes with stele and tumulus, no. 10 is almost a duplicate of a vase in Class VII and no. 3 contains no new elements; the representation of a relief on the stele (no. 4) is of the same type as the relief scenes previously considered. The taenia held out toward the stele (no. 7) and the basket carried toward it (nos. 5, 6, 8, 14), as well as the taenia suspended in the field, repeat material already familiar in Class VII. It should be noted, however, that the scenes on the last two lekythoi described (nos. 13, 14) recall Class V rather than Class VII. Further, the instinct for variety is not entirely lacking. The two stelai on no. 9 and the figure turning his back to the stele on no. 11 illustrate the new use of old material. The warrior leaning on his spear (no. 12) is perhaps taken over from vases in the red-figured technique, and certainly the device for indicating the material of the garment by thin wavy lines (no. 8) is derived from this source.

While this series is the result of experiments in technique, and some changes are made in the typical scenes, little or nothing is gained which proved of permanent value. The general use of a fine dull color for the drawing made an end of the use of glaze for outline drawing.

Series 2. *The drawing is in dull color; glaze occasionally used for the maeander*

The following series also is in a sense experimental, though here we find, not a series of varieties soon discarded, but rather two (or three) definite attempts to gain success in the use of a dull color. The larger number of these lekythoi are drawn in a dull brown, a color not so unlike the glaze that was found in Class VII; after these have been described, a few will be mentioned that are drawn in a dull red, a color not yet clear, but more successful than the dull reddish brown used for the garments in series 1.

1. **Boston, Mus. 7615.** H. 0.236 m. *Arch. Anz.* 1898, S. 141. **Plate XIV, 1.**

On the shoulder one row of bars; bars, maeander, and lines enclosing the maeander are all in dull brown like the scene; slip dull white; the shape of the mouth and foot is approximately that which prevailed in later lekythoi. Preliminary sketch with a dull point in the soft clay.

An ephebos with high helmet, shield, and spear crouches behind a tree; his sword in its scabbard hangs by a belt. The figure is drawn with much care, and the outline of the face is emphasized because it is seen against the dark background of the inside of the shield. The tree consists of several branches along which are parallel rows of leaves now purplish.[1]

2. **Paris, Louvre, 85.** H. about 0.22 m.

On the shoulder two rows of black bars; maeander simple; drawn in dull brown; slip chalky white. More careless than no. 1.

An ephebos with high helmet, shield, and spear hastens toward the right, his left foot on a slight elevation. The scene is very like that on no. 1 except that there is no tree, and the face of the youth is not thrown into relief against the dark interior of the shield.

Probably the first of these two vases is correctly interpreted as an abbreviation of the scene so common on black-figured vases, Achilles cowering behind a tree as he lies in wait for Troilos at the spring.[2] On several of the vases, as well as on later red-figured vases with the representation of Achilles killing Troilos by an altar, the tree forms an essential part of the scene.[3] If this be the correct interpretation, we have on this vase an entirely new excerpt from a scene long familiar in vase painting, and that too taken, so far as I am aware, from black-figured rather than from red-figured ware. The use of a colored object, here the dark interior of the shield, to form a background for the outline of the face cannot be regarded as accidental. It occurs occasionally on later outline lekythoi [4] and is easily explained when one recalls that on red-figured ware the face always had this dark setting. The crouching figure, ready to spring forward at a moment's notice, is not easily paralleled. The same curve of the shoulder, exaggerated to make its meaning clear, is seen in the case of wrestlers,[5] and occasionally when men are dancing. From this position to the attitude of charging in battle [6] the transition is slight.

[1] These purplish leaves are seen on a vase assigned to a later class, Berlin, Inven. 3138.

[2] Cyrenaic ware, Louvre, *Arch. Zeit.* 1881, Taf. xi, 1; early black-figured ware, *Annali*, 1850, Tav. EF 1, 1866, Tav. R; *Arch. Zeit.* 1863, Taf. 174; late black-figured ware, *e.g.* Brit. Mus. B 324, Gerhard, *Aus. Vasen.* Taf. 92.

[3] Gerhard, *Aus. Vasen.* Taf. 224–225.

[4] *E.g.* Athens, Nat. Mus. 1755.

[5] *E.g.* Gerhard, *Aus. Vasen.* Taf. 54, 70.5, 113.

[6] Cp. *Mon. Inst.* II, Tav. xi (int.), tav. xiii; VIII, tav. xliv; IX, tav. vi.

The vase in Paris which exhibits almost the same figure with only the change in position of the left leg, may well have come from the same hand. The omission of the tree deprives the scene of its specific meaning, and it becomes a warrior charging or preparing to charge. This change of the same scene from a particular to a general meaning is what may be expected when a distinctive figure in its own setting has been transferred for the first time to a new style of painting; especially on these small lekythoi the tendency is toward the most general sort of scene.

3. **Munich (1583).** H. 0.16 m.

Both the shoulder ornament and the maeander have disappeared; drawn in dull brown.

A woman wearing chiton and himation moves toward the left and looks back. Very careless.[1]

4. **Bologna, Mus. Civ. 350.** H. about 0.14 m.

Bars on the shoulder as usual. The drawing is in a dull gray.

A woman advances carrying a thyrsos.[2]

5. **Naples, Heyd. 2431.** Ruvo. H. 0.18 m.

Shape rather slender; shoulder ornament and maeander as usual; drawn in thin yellow brown on a chalky white surface.

At the left is a slender square pillar, drawn in perspective, on top of which is a yellow flame. Facing the altar a youth with chlamys about his left arm (otherwise naked) leans his left elbow on a low pillar and holds a flat basket of cakes or fruits over the altar; his legs are crossed.

The figure of a youth in this same attitude occurs on a krater in Vienna [3] which, so far as one may judge from the publication, seems to belong to the fifth century. Occasionally, also, one finds some attempt to depict a pillar in perspective.[4] At the same time the attitude, this type of pillar used as an altar, and the plate of cakes or fruits held over the altar, all suggest the South Italian ware of a much later period.[5] It seems to me to be by no means improbable that this lekythos was a late imitation, made in Italy, of an early ware which was not commonly exported outside of Attica. That the Italian potters made some experiments in imitation of ware with outline drawing on a white slip has already been suggested.[6]

[1] Cp. D VII, 2, no. 1a.

[2] Cp. D VII 2, nos. 2 and 3.

[3] Vienna, Sacken-Kenner, S. 230 (173), Laborde, *Vases grecs*, I, pl. vii.

[4] On the vase just cited; cp. the earlier type of pillar in perspective, Gerhard, *Aus. Vasen.* Taf. 276, 1.

[5] *E.g.* Vienna, Sacken-Kenner, p. 169 (3); *Brit. Mus. Cat. Vases*, IV, altar, pl. ix, attitude, pl. xii.

[6] *Supra*, p. 72, 78.

6. London, Brit. Mus. D 35. Athens. H. $7\frac{3}{4}$ in. Stackelberg, *Die Gräber der Hellenen*, Taf. xxxviii; Panofka, *Griechinnen und Griechen*, S. 12, Taf. i, 16.

Shoulder ornament typical; above the scene a zigzag ornament in dull brown takes the place of the maeander; the scene is drawn in a dull brown varying to black.

A broad tumulus rests on a single plinth, and on top of the tumulus hang two taeniae. As if within the tumulus the figure of a dead person is drawn, entirely draped, his head supported by pillows; the eye is drawn without the lower lid to indicate that it is closed.

7. Athens, Nat. Mus. 1886, Cv. 1055. H. 0.16 m.

The maeander is in glaze, the rest of the drawing in dull brown. Foot simple.

Inside a tumulus, from the top of which hang several taeniae, lies a dead person, his head supported by a pillow. Drawing very careless.[1]

The editor of the *British Museum Catalogue* compares three other vases with no. 6 in support of the interpretation above given. One of these [2] has already been treated; while the figure outlined against the tumulus is intended for the dead person, it is not a picture of the inside of the tomb with the corpse in an erect position, but rather a picture of the relief representing the dead which was placed on the stele.[3] It seems to me possible that the Glaukos-Polyeidos vase [4] should be interpreted as a relief representing the dead and placed on a grave monument, or the so-called tumulus may be nothing more or less than the hollow interior of the tomb in which Polyeidos was confined. The third vase in question [5] is a lekythos belonging under Class VI; the vessels ranged on the plinth may be thought of as actually exposed on the steps outside,[6] or it may be a device of the painter to indicate the vessels actually placed about the dead person inside the tomb. In spite of doubts which may be cast on this interpretation (namely, that the painter intended to depict the interior of the tomb) in each of the other instances, I feel that in this instance there can be no doubt that such was his meaning. The tumulus with taeniae on the outside was a familiar type; inside it, with unusual literalness, the dead person is depicted. And in his conception of the dead the maker of these lekythoi has not found it necessary to invent any new type. On the prothesis vases from a much earlier epoch the dead person was drawn as lying in state on a high couch, his body closely wrapped in its vestments,

[1] A comparison of this scene with that on no. 6 renders inadmissible the suggestion of M. Couve that this scene represents "un navire (?)."

[2] D VII, 1, no. 15, Athens, Nat. Mus. 1876.

[3] Cp. D VII, 2, no. 26–30.

[4] Brit. Mus. D 5, *White Ath. Vases*, pl. xvi.

[5] C VI, 2, no. 12, Brit. Mus. D 56, *White Athen. Vases*, pl. xiii.

[6] As *e.g.* CV, 22, Athens, Nat. Mus. 1935.

his head supported by a pillow.[1] This long familiar figure is simply removed from the couch of state, pillow and all, to be placed in the same position inside the tumulus.

8. Munich, Jahn, 225. H. 0.205 m.

Shoulder ornament typical; maeander and lines of the scene in dull black; slip thin, carelessly applied.

At the right a slender stele stands on a single block; from the top extends a large bunch of acanthus leaves. Before it a youth stands, resting his left arm on his left leg which is supported by a square block; his right hand is raised to his head as if tearing his hair; he wears chlamys, petasos at the back of his neck, and boots laced high; the hair falls in curls to his shoulder.

The use of the acanthus at the base or the top of stelai depicted on vases is characteristic of one class of lekythoi with drawing in dull color, and that by no means the earliest class. This vase might be regarded as a late imitation of the style of Class D, in which case neither the acanthus nor the unusual attitude need create surprise; or it may belong to the period early in the fourth century when this style of ware (lekythoi with white slip) was falling out of use. In either case the only feature of the scene itself which should be compared with other specimens of this class is the gesture of grief, the hand raised to the back of the head as if tearing the hair. Although such gestures of grief are not very common, they occur in several classes both in a literal and a more stereotyped form.[2] The easy, almost affected, attitude of the youth with his foot raised on a block and left arm resting on his knee repeats a type sometimes referred to Lysippus; though its occurrence in painting should be looked for much earlier than in sculpture, it is not an attitude found on the earlier lekythoi with outline drawing.

9. London, Brit. Mus. D 39. H. 7 in.

Shoulder ornament typical; broken maeander and lines of the scene in dull brown; slip carelessly applied; a thin wash of red (?) was applied to the garment.

At the right a slender stele with low pediment stands on three steps; around it are draped two purple and one red taeniae. A youth *en face* leans on his staff and raises his right hand to the forehead as if in grief as he looks at the stele. He wears a himation.

10. London, South Kensington Mus. 2864, 53. H. 9 in.

Shoulder ornament typical; maeander and lines of the scene in a much faded dull color.

[1] *Mon. Inst.* VIII, tav. lx; VIII, tav. iv. Cp. the prothesis scenes on white lekythoi with outlines drawn in dull color, *e.g.* Brit. Mus. D 62, *White Ath. Vases*, pl. vii.

[2] Literal, A III, 59, Athens, Private Collection; stereotyped, C VI, 1, no. 15, Athens, Nat. Mus. 1993, and no. 17, Bologna, Mus. Civ. 368. It is fairly common in the earliest class of lekythoi with outline drawn in dull color.

At the right is a slender stele with low pediment on two steps; near the base is a taenia once black. A bearded man leans forward on a stick which supports his himation under his left arm; he extends his hands toward the stele, one above the other, as if he were holding a wreath or cord. Between the man and the stele hangs some object not clearly distinguishable.

This familiar attitude has been mentioned in connection with each class of lekythoi discussed; the presentation of a wreath at the stele was a scene the more natural for the lekythos painter because the wreath plays a large part in toilet scenes as represented on lekythoi.

11. Munich, Jahn, 202. H. to shoulder, 0.20 m.

Shoulder ornament typical; maeander simple, in yellow glaze; foot of later type. Drawing in fine lines of a bright yellow thick paint; much injured.

At the right are traces of a slender stele on two steps with acroterion. Before it a man leans forward as if supported by a staff under his left arm; the left leg is no longer visible, but beneath the body appears a conical object; he extends his right hand as if touching the stele.

The free and delicate treatment of the folds distinguishes this vase from others in the present class; were it not that several of these lekythoi seem to be experiments by men accustomed to work on other types of pottery, there might be some doubt as to its genuineness. Jahn's suggestions that the figure rests his left foot on the conical object and that the object has some connection with a stele seem equally far astray; nor does Jahn mention the faint traces of a stele at the right.

12. Athens, Nat. Mus. 1863 (Coll. 647), Cv. 1774. H. 0.21 m.

Careful maeander and scene drawn in brown dull paint; slip yellowish.

At the right a slender stele with two volutes rests on three steps. A youth approaches and looks at the stele, extending his left hand toward it, his right hand away. He wears a himation.

13. Athens, Nat. Mus. 2029, Cv. 1058. H. 0.24 m. Pottier, *Lécythes blancs*, p. 144, 41.

Simple maeander; drawn in dull brown.

At the left is a stele like that on the last specimen. A youth in ample himation extends both hands toward the stele as though offering a taenia. In the field above is a wreath.

14. Athens, Nat. Mus. 2031, Cv. 1057. H. 0.23 m.

Simple maeander; drawn in dull brown on a slightly yellowish slip.

At the right is a rather broad stele on three steps, crowned with pediment in which is indication of a palmette. A woman approaches holding out a purse (or alabastron with cord) toward the stele. She wears chiton and himation, and her hair is held up by a cloth behind.

The figure of the woman in this attire is one of the commonest types on lekythoi of this group, but the stele is of an unusual shape. Inasmuch as the nearest analogies are found on fairly early vases of Class V,[1] it may be argued that this vase and consequently the type of woman represented on it belong early in the second half of the fifth century B.C., or in more general terms that vases of Group D begin to appear about as early as vases of Group C.

15. **Athens, Nat. Mus. 1868 (Coll. 654), Cv. 1725.** H. 0.16 m.

Ornament typical; drawn carelessly in dull brown.

A woman carrying a basket from which hang taeniae moves away from a stele; she wears a sleeveless chiton.

16. **Athens, Nat. Mus. 1880. (Coll. 648), Cv. 1724.** H. 0.155 m.

Ornament typical; carelessly drawn in dull brown.

The stele is a simple pillar marked with perpendicular lines which may indicate fluting; on it is tied a taenia. Before it kneels a figure with one hand extended.

A similar kneeling figure occurs on another vase of this group;[2] the recurrence of the figure on lekythoi of the earliest class with drawing in dull color helps to date the present class.[3]

17. **Athens, Nat. Mus. 1794 (Co l. 655), Cv. 1033.** H. 0.21 m.

Ornament typical; maeander broken; slip yellowish; drawn hastily in dull brown.

Stele with pediment. At the left a woman brings to it a shallow basket containing three fruits; she wears a sleeve chiton with fold over girdle.

18. **St. Johnsbury, Vt., Private Collection.** H. 0.19 m.

At the left is a slender stele with simple projecting pediment. A woman approaches it holding out a flat basket with fruit or bread. She wears a sleeve chiton.

19. **Athens, Private Collection.** Athens. H. 0.233 m.

Ornament typical, the simple maeander in glaze; painted in dull brown, and solid brown for the himation.

At the left a slender stele with taenia, surmounted by a moulding and low pediment (cp. the stele on nos. 9 and 10 above), rests on three steps. A woman approaches, carrying on her left arm a wide basket which contains lekythoi and alabastron, and with her right hand touching the stele. She wears sleeve chiton and himation; her hair is bound with a stephane.

20. **Athens, Private Collection.** H. 0.202 m.

Ornament typical; painted in dull brown with a violet wash along the edge of the himation and on the taeniae.

[1] C V, 20, Athens, Nat. Mus. 1958; cp. 22, Athens, Nat. Mus. 1035.
[2] D VII, 2, 18, Athens, Nat. Mus. 1780.
[3] Athens, Nat. Mus. 1934; Karlsruhe, Winnefeld, 233.

At the left is a stele surmounted by wide scrolls and small palmette. A woman stands before the stele, holding out her right hand, palm down, toward it, and carrying on her left arm a flat basket from which hang brown and violet taeniae. She wears a himation over a sleeve chiton.

The use of a violet wash is common on that class of lekythoi with drawing in dull color in which the acanthus is first used on the stele; the gesture also is found on lekythoi with drawing in dull color under one of the later classes.

21. London, Brit. Mus. D 45. Rhodes. H. 9 in.

Ornament typical; maeander and scene drawn in dull brown; taeniae in brown and red (solid); the hair is stippled brown on white.

At the left is a slender stele with two taeniae. Before it stands a woman, carrying on her left arm a basket from which hang red and brown taeniae; with her right hand she strikes her forehead in a gesture of grief. She wears a long chiton girded.

The treatment of the hair corresponds with that on lekythoi of Class V, e; for the gesture of grief compare no. 8 of the present series.

22. London, Brit. Mus. D 44. Kameiros. H. 6 in.

Shoulder ornament typical; abbreviated maeander and scene drawn in a dull yellow-brown.

At the left a stele with large triangular pediment on one step (compare no. 15 above). A man moves away from the tomb and looks back, extending his hands in both directions.

23. Athens, Nat. Mus. 1889 (Coll. 645), Cv. 1054. H. 0.23 m.

Shoulder ornament typical; broken maeander and scene drawn in dull brown. The vase shows evident traces of fire.

At the right is a stele with rounded top, resting on two steps. A woman stands *en face*, looking away from the stele and extending her right hand, palm down, in the same direction. She wears sleeve chiton and a himation which covers the left arm.

24. Athens, Nat. Mus. 1864, Cv. 1832. H. 0.24 m. Pottier, *Lécythes blancs*, p. 152, 80.

Ornament typical; drawn in fine lines of thick brown; rather careful work.

At the right is a slender stele with projecting pediment, resting on a high step. A youth approaches the stele and looks away, extending his right hand (palm down) in the same direction. A himation covers his left arm. The curls of his hair fall to the shoulders.

25. Athens, Nat. Mus. 1866 (Coll. 676), Cv. 1804. H. 0.235 m.

Ornament and drawing like the preceding.

At the right is a slender stele of the same type as on the preceding vase. A woman *en face* rapidly approaches the stele and looks at its base; on her left arm is a basket, the right arm falls free at her side. She wears chiton with full sleeves, and a himation along the edge of which is a violet stripe; her hair is in a cloth, with a stephane in front.

The last three lekythoi are drawn in much the same style, perhaps come from the same hand. The unusual care, the leaning figures and distinctive type of stele of the two latter, and the similarity of the drawing separate them from other vases of this class.[1]

26. New York, Metrop. Mus. H. 0.167 m. *Am. Jour. Arch.* II (1886), p. 398, 8. fig. 1.

Shoulder ornament typical; simple maeander in black; scene drawn in reddish brown outline on a light yellow slip; taeniae and stripes in dull purple.

At the left is a pointed stele on two steps; taeniae hang from it. At the right, turning away from the stele, sits a woman in profile holding out a large lekythos (drawn in outline) in her right hand. She wears sleeve chiton and himation.

27. Athens, Private collection.

Ornament typical; drawn in a red-brown.

A youth sits on a diphros holding a lyre.

28. Athens, Nat. Mus. 1862, Cv. 1800. H. 0.235 m. Pottier. *Lécythes blancs*, 151, 79.

Bars on shoulder and broken maeander as well as the lines of the scene in red-brown thick paint; garment in brighter red.

A youth wearing a himation approaches a high rounded grave tumulus and adjusts a taenia on it.

29. Munich, Jahn, 200 (1586).

Both the maeander and enclosing lines are missing; drawn in thick dark red paint.

At the right a stele with round top, about which is tied a taenia. A figure wearing a himation is in the act of placing a wreath on the top of the stele.

30. Bologna, Mus. Civ. Pell. 361.

Ornament typical; drawn in red-brown.

A woman with bowed head advances, carrying a taenia in her left hand and holding out her right hand before her; she wears a sleeveless chiton.

31. Munich, 209a. H. 0.19 m.

Shoulder ornament typical; maeander and scene drawn in thick red paint; taenia in darker red.

At the right on two steps stands a broad stele; above a moulding is a high pediment with horns on each side; taeniae hang from the stele, and in the field beside it a taenia and wreath hang in the field. A woman approaches from the left, holding out a taenia in both hands. She wears a sleeve chiton ornamented with coarse parallel stripes and a himation with row of dots along the edge.

32. Munich, 209b. H. 0.23 m.

[1] Compare the stele on number 18; for the hair on number 24 cp. Berlin, Furtw. 2459, a lekythos of the second class with drawing in dull color.

Shoulder ornament typical; the broken maeander and the scene are drawn in a thick red paint; taeniae in darker red. A dotted band ornaments the edge of the himation.

At the right on two steps stands a broad stele; above a moulding at the top is a high triangular pediment with horns on each side; several taeniae (in two shades of red) hang from the stele, and beside it a wreath and draped taenia hang in the field. At the left a youth *en face* stands looking at the stele; his left hand is extended toward the stele, and in his right hand behind him he holds a taenia.

This general type of stele has been mentioned in connection with nos. 14 and 22 above; the broad shaft is common enough in some classes of later outline lekythoi, but in those instances the pediment is quite different.[1] Probably these two lekythoi are among the latest of those which have this type of ornamentation, and represent an unsuccessful experiment by potters who have been making small lekythoi of the present series.

In technique and decoration the lekythoi of this series show several slight variations from the remainder of the group; the slip is not so shiny and often is rather yellowish; several times the maeander is broken; the shoulder ornament and the maeander are rarely in glaze, commonly in dull red or brown. As for the drawing of the main scene, several experiments are tried, none of them wholly successful. A dull brown, very like the glaze brown of Group C, is used on most of the vases; sometimes it is applied in coarse lines of rather thin color (yellowish) like the glaze lines of vases of Class VII, or again it is put on with a fine brush heavily charged, as on nos. 1–3 and 23–25. The thick red in rather coarse lines on the lekythoi discussed last represents a different and less successful experiment. As for the scene itself, a stereotyped figure by the grave stele is commonly found, as in the preceding series of this group. There are, however, a number of variations such as might be expected in an experimental series. The Achilles advancing on nos. 1 and 2, and the dead person inside the tumulus on nos. 6 and 7, are entirely new on lekythoi. The kneeling figure of no. 16, the hand raised to the head in grief on nos. 8, 9, and 21, the person bending over toward the stele as he looks away on nos. 23 and 24 (cf. no. 25), are not types found on lekythoi with glaze outlines. On the other hand, the woman advancing with hands extended in both directions (nos. 3, 12, 22), the woman presenting a basket of taeniae or other offering at the grave (nos. 13–15, 17–21), the

[1] Cp. a later class of lekythoi with outline drawing in dull color, *e.g.* Athens, Nat. Mus. 2013.

youth leaning forward on his staff (nos. 10 and 11), are extremely common types. In general the figures are standing either in full profile or in full front view; the men wear a himation, the women a chiton with full sleeves under a himation; solid color or stripes of color are rarely used for the garments.

In the course of the discussion it has become apparent that these lekythoi have connections with those in other classes of widely different periods. Not only the shape and decoration, but some of the scenes also (*e.g.* the advancing figure on nos. 3 and 4), still call to mind the small lekythoi of Class III. The woman carrying a basket of taeniae to the grave is a typical scene of Class IV, repeated over and over again in Class VII; the man leaning forward on his stick (nos. 9–11), as well as the choice of full profile or full front view instead of partial profile, also recall Class IV. The treatment of the hair on no. 21, the form of the stele on no. 14, and the representation of a person inside the tumulus on nos. 6 and 7 have been compared with scenes on vases of Class V. Other lekythoi of this series have connections with later lekythoi on which the drawing is in dull color; the drawing on no. 1 has been compared with that on a lekythos of Class X; the use of a violet wash (cf. no. 20) is characteristic of the earliest class with acanthus ornament on the stele, Class XI; the gestures of grief and the kneeling figure (nos. 8, 9, 16) recur in Class IX; finally, the attitude and the stele on no. 9 belong with lekythoi of a still later date. Such a comparison leads to the conclusion that the vases under consideration do not belong to one homogeneous series. They fall into sets (nos. 1–2, 3–4, 9–10, 12–19, 23–25, 31–32) which have in common only the fact that the drawing is in dull red or brown, while the shape and decoration is the same as that of the other vases of Group D. The series represents some experiments in the use of dull color, and some efforts to continue the production of small lekythoi like those of Class VII, after drawing in glaze outline has all but disappeared.

It is unusual to find some traces of fire on these lekythoi, but on no. 23 (Athens, Nat. Mus. 1889) the marks of fire are very evident. An examination of the vase shows that it was first subjected to the flames and then broken, apparently broken before it was placed in the tomb.

CONCLUSION

Scenes represented on Lekythoi

classes I–VIII

The discussion thus far has had to do mainly with the historical development of lekythos painting and its relation to the production of other classes of vases in Athens. Yet the first interest of these lekythoi is not purely technical, nor is it fitting to leave the subject without some study of the scenes represented in their relation to everyday life. Such a study is rendered difficult both by the stereotyped character of many of the scenes and by their dependence on more complete scenes in a different technique. Early in the fifth century B.C. the black-figured ware repeated for the most part old types of mythological scenes, while there was a marked tendency toward scenes from domestic life on the part of painters of red-figured vases, and on our lekythoi both lines of influence are marked. At the same time some distinctive features may be noted: (1) in mythological and religious scenes, and (2) in scenes from everyday life; a third class of scenes (3) that have to do with death and burial is peculiar to lekythoi.

(1) Scenes from Mythology and Religion

The following list of these scenes on the lekythoi already discussed indicates both their frequency and the classes in which they fall.

Gods and Attendants

Apollo, I, 7; II, 20; III, 26; IV 3, 23 and 28.
Artemis, II, 1, 10, 11, 18, 20, 23; III, 3.
Athena, II, 22; III, 25, 32; IV 1, 3.
Bacchantes, III, 8, 9, 33, 34; IV 1, 3 (cp. 2); VIII 2, 4.
Demeter-Kore, IV 2, 11; IV 3, 29.
Eros, I, 4; III, 35, 36.

Hermes, IV 1, 7; VI 2, 3; VII 2, 9.
Iris, III, 14; VII 2, 6.
Nike, II, 3, 5–8, 15; III, 2, 2a, 13, 31, 37, 38, 38a, 65, 78; IV 1, 9–11; IV 2, 1; IV 3, 28; VII 1, 5, 6, 13.
Satyrs, III, 12, 69.

Heroes and Demigods

Aeneas-Anchises, V, 79.
Amazons, IV 1, 18, 19; IV 3, 30; V, 78.
Cadmus (?), VII 1, 1–3; VII 2, 1.
Charon, V, 7–8; VI 1, 7; VII 2, 10–12.
Dioskouroi, III, 60.
Electra-Orestes, IV 1, 30.
Hector-Andromache (?), V, 1.
Heracles, III, 4–5.
Hypnos-Thanatos, VI 1, 2–3.
Medusa-Perseus, III, 4a.

An examination of these scenes indicates at once that the figures are often merely decorative and without particular meaning. Yet the decorative figures, of which Nike is the most frequently used, ordinarily carry some implement suggesting a religious act. An altar occurs on four of the Nike scenes, a torch on three others, a wreath or phiale or thyrsos on others still. In the first list given above, only eight or ten of the vases are without some such reference to worship. It has already been explained that on black-figured vases the gods are very often depicted as engaged in some form of distinctly human activity.[1] That the lekythos painter should select the human act of worship and treat the gods almost always from this standpoint is certainly noteworthy, the more so that this particular scene is not very common on the earlier ware. We cannot avoid the surmise that some of these lekythoi were intended for use in a religious ceremony, and that, a ceremony which did not have to do with the burial of the dead. Just what use there would be for small perfume jars in connection with worship must remain vague, because there are no representations of lekythoi so used, as there are of lekythoi used at the funeral. That perfumes as well as incense were used in the ceremony of burnt-offering is by no means unlikely. The existence of a dedicatory inscription

[1] Cp. p. 41 f.

on one lekythos (I, 7) is proof, if further proof were needed, that these small vases had a use in worship which gave them a place among temple utensils.

The scenes in which are depicted gods or demigods that have to do with the dead need no further comment, beyond the statement that they are practically confined to lekythoi. The Electra-Orestes scene is doubtless derived from wall-painting, and is interesting as the prototype of the very common scene at the tomb. It is hard to credit the lekythos-painter with the invention of the Charon scene, or the scene with Hypnos and Thanatos, though these cannot be traced to any earlier pictorial source.[1] Perhaps the representations of Cadmus, if this be the correct interpretation, were thought of as having to do with the serpent (dragon) as an earth-spirit, and thus found a place on lekythoi, along with other scenes that have to do with burial in the earth.

For the few mythological scenes which have no reference either to the grave or to worship, no explanation is offered and perhaps none is necessary. The striking fact remains that most of the mythological scenes do have reference to a use for which lekythoi were specifically made.

Other Religious Scenes

In the following lists are included scenes of worship in which either men or gods play a part. Like the mythological scenes, these also are much abbreviated, unless, indeed, the figure is better explained as an extract from the more complete scene.

Altar, I, 7; II, 5, 8–12; III, 5, 13, 24, 25, 37, 39b, 40, 64, 68; IV 1, 8–9, 11–12; VII 1, 8–9; VII 2, 6; VIII 2, 5.

Libation (no altar), II, 4; III, 15, 16, 26, 41; IV 1, 4, 10; IV 2, 11; IV 3, 24; VII 1, 11.

Torch (at altar), II, 10–12; III, 68; IV 1, 9; (no altar), III, 2–3; IV 2, 11; IV 3, 24.

Sacrificial basket, IV 3, 25.

Temple-column, II, 4; IV 1, 3.

Procession, II, 1, 3 (?), 18 (?).

Pithoigia, VII 2, 9.

Thyrsos, III, 31, 33.

[1] See below, p. 346 f.

The commonest form of altar is the block crowned with mouldings and Ionic volutes which is found on red-figured ware of this and later periods. The altar of unhewn stones, which occurs several times, is perhaps not found on red-figured vases until a later date. The burning wood on this last form of altar, and the tail-piece (ὀσφύς) in the flame, is a touch of reality which may be due to a specifically religious use of lekythoi. A third form of altar, a high, slender pillar for fruits or for incense, occurs rarely. The scene on one lekythos (IV 1, 12) is so rich in detail as to attract attention. The wreath on the head of the priest or sacrificer, the myrtle branch in his hand before the altar, and the curl of hair (?) hanging near by, may be regarded as evidence regarding the actual practice of worship in Athens.

The libation from a shallow dish (φιάλη), which is depicted on this last vase and on nearly half the altar scenes, is found also on a number of lekythoi without the altar. A woman with pitcher holding out the phiale to a warrior is the common abbreviation of the old scene of departure. While the departure scene was distinctly religious in origin, I have included here only those scenes which had some other religious reference, as, for instance, a figure carrying a torch, or a god (*e.g.* Nike) pouring the libation. The evidence of vase-painting is not necessary to prove the importance of the libation in Greek worship, both in connection with burnt sacrifice and by itself. The more literal pictures of it, however, are a welcome illustration of the literary evidence.

The torch in the hands of a man or a god is to be differently explained in different classes of scenes. Before the altar it seems to be a torch used to kindle the fire on the altar. And as this function is sometimes assigned to Nike, the servant of the gods at a sacrifice, we may explain in this way the torch in the hands of Nike, even when no altar is present. A common use of the torch was to furnish light for worship at night, but I find no clearly marked cases of this usage on lekythoi. In the hands of Demeter or Artemis the torch may well refer to the practice of worship at night, though it is to be explained more directly as a symbol of the goddess. The connection of the torch with Artemis (II, 10–11; III, 3) is not clearly understood from the accounts of her worship at Athens, or from any myth of Artemis. We may regard it as evidence for some "mystery" element in the case of her worship, as in the worship of Demeter.

One of the unexplained religious objects in vase-painting is a flat basket or cake with three erect points. This occurs once on lekythoi

(IV 3, 25), and from each of the three points rises a twig of myrtle (?). The companion of the woman with this "basket" holds a large black taenia such as was used at the grave; we may therefore infer that, although the object in question was commonly used at a sacrifice, it also had some connection with worship at the grave.

A column on vases is the regular abbreviation for a portico. On lekythoi it usually means some portico in connection with a house. When it is accompanied by a statue of Athena (IV 1, 3), it must mean a temple of Athena. And when it is followed by a woman pouring a libation and by an erect serpent (II, 4), it is best understood as a temple. In this instance one is tempted to connect the serpent and priestess and temple with the account of the sacred serpent of Athena on the Athenian acropolis.

The lekythoi with an abbreviated religious procession are interesting only in that they continue another black-figured scene in which gods take the part of men in an act of worship. Other religious symbols, such as the thyrsos and the wreath, demand no special comment. The very interesting scene which seems to refer to the *pithoigia* at Athens has been sufficiently treated above (VII 2, 9, p. 307), and needs only a reference here. In general, the religious scenes, like the mythological scenes, confirm the belief that lekythoi were used (as perfume vases) in connection with worship.

(2) Scenes from Everyday Life

The pursuits of men are figured on these lekythoi but rarely, for this sort of perfume vase found little or no use by men. The scenes which do occur are to be explained as due to the influence of earlier red-figured ware, on which they are very common.

War, I, 6, 8, 9; II, 16, 17; III, 1, 10, 58; IV 1, 2, 17–19; V, 76–79; VII 1, 1–4; VII 2, 1; VIII 1, 1; VIII 2, 1–2.

Amusements (cockfight), I, 1–3; (pessoi) III, 51; (palaestra) III, 55, 63; (hunting) I, 5; VI 1, 1.

The epheboi wear the customary chlamys, petasos, and often boots laced high; while the older men ordinarily wear only an himation, and Charon has the workman's exomis. Warriors may have a complete dress — short chiton girded, cuirass, greaves, high conical helmet, and shield — or they are represented as receiving some part of their armor such as a (Corinthian) helmet. It is natural that in these

derived scenes there is nothing distinctive. That they continue among the grave scenes of Classes V and VI is due to the same cause as the continuance of domestic scenes on grave lekythoi, viz. the Greek habit of representing the dead as engaged in the occupations which had been customary during their lifetime.

Scenes from domestic life, on the other hand, are characteristic of these lekythoi, especially lekythoi of Class IV.

Toilet scenes (washing), III, 66; (dressing), V, 36, 40–43; (with mirror), III, 39, 56, 70–72; IV 1, 15, 26; IV 2, 3; VI 2, 14; VII 2, 1a; (with toilet vases), IV 3, 15; V, 44, 50, 62, 80; (with jewellery box), IV 2, 6; IV 3, 1, 8, 14, 19; VI 2, 7–8.

Other occupations (spinning), II, 13 (?); III, 30; IV 1, 1; IV 2, 4; (fetching water), II, 14; (playing ball), III, 11, 73; (music), II, 2, 21; III, 51, 77; IV 2, 12; V, 33, 42 (?), 45; VII 2, 2; VIII 2, 27; (with maid and child), IV 2, 11a; IV 3, 7; cp. V, 1; VI 1, 14, 25; (conversation with a man), III, 56, 57; IV 1, 28; IV 3, 17, 19, 23; V, 13, 44, 47, 49, cp. 80; (departure of warrior), IV 1, 29; cp. IV 2, 13; V, 1, 46, 66, cp. 28; cp. VI 1, 6, 8, 20; (libation at departure), IV 2, 11 (?); IV 3, 4a, 22, 23; V, 12, 64; VII 1, 8, 9, 11.

Preparation to visit the grave (with taenia), III, 18a, 19; IV 1, 26; IV 3, 17–18; V, 32, 35, 38, 51, 63, 65; VII 1, 5, 7; VIII 1, 2; (with basket of taeniae, etc.), III, 22, 61; IV 1, 20, 21; IV 2, 8 (?), 14, 15; IV 3, 7b, 10–13, 16; V, 3, 37, 48, 48a, cp. 80; VI 2, 7–8; VII 2, 13–14; VIII 1, 5.

Though other types of vases in the fifth century have more elaborate domestic scenes with many figures, these lekythoi offer an important contribution to our knowledge of life in the home. The prevalence of these scenes can only be due to the fact that white lekythoi were quite generally used by women as perfume vases, especially in the middle of the fifth century. Mirrors, different forms of toilet vases, and jewellery caskets bring the objects of the toilet familiarly to our knowledge, even when the scenes are repeated with but little variety.

The occupations of the Athenian woman at home are nowhere more clearly depicted. Her fondness for music and knowledge of musical instruments is attested; she finds amusement in a sleight-of-hand game with balls; her industry in spinning gives occasion for some very literal scenes; and her care for her children is simply and effectively expressed. Scenes of conversation between two women or a mistress

and maid are so numerous — and so conventional — that they have not been listed above. Scenes of conversation with a man, husband or brother or companion, are rather numerous in view of the secluded position of the Athenian woman. More common are scenes of departure, in which the woman brings a helmet to her husband, or he shows her some piece of armor, or comes to say farewell before he goes. That the old scene of a libation in connection with a warrior's departure should frequently appear, is perhaps as much due to the habit of making religious scenes as to the old convention of treating a warrior's departure in this manner.

The prevalence of domestic scenes, especially in Class IV, may not be wholly due to the use of lekythoi in the toilet of women, for a simple domestic scene was quite in place on a lekythos used at the burial of a woman. That lekythoi with domestic scenes were so used is the more probable, since there exists no sharp line between these scenes and scenes of preparation to visit the grave.[1] Inasmuch as most of these lekythoi were made before the scene at the grave became common on lekythoi, it is wise only to include under this heading the cases where reference to the grave is specific. To interpret the representation of a woman dressing as such a scene of preparation to visit the grave is quite unwarranted. There are, however, a considerable number of domestic scenes in which the reference to the grave is unequivocal. The list given includes cases in which one of the two persons, ordinarily both women, is holding out either a taenia or a basket of taeniae, etc. A lekythos, in the basket (*kanistron*), or in the woman's hand, is probably a perfume vase to be used in ceremonies at the grave. The use of wreaths, which often are in the basket, is shown by some grave scenes where a wreath hangs on the stele or is laid against the steps of the stele. The interest of these preparation scenes, however, is not so much in the objects which appear as in the fact that we have here a natural transition from domestic scenes to scenes at the grave.

In the different types of domestic scenes the occupation of the persons hardly deserves more attention than the details which help to fill in our picture of the home. The column (III, 39a–b, 49, 50; IV 1, 1–2; IV 2, 3, 5, 11a; IV 3, 22; cp. p. 54, 87) can only stand for some portico in a part of the house where the woman was at home. For furniture we have the simple stool (*diphros*) with cushion on a seat of interlaced thongs (*e.g.* IV 3, 5, 8, 10, 11, 13, 16; V, 12, 43, 46, 62–64); the small table with slender legs (IV 1, 16; IV 2, 14, etc.); and a comfortable

[1] This class of scenes has been discussed by Weisshäupl, in the *Festschrift für Otto Benndorf.*

chair with back that curves and inclines somewhat (IV 3, 2–3; III, 45, 46). The wool-basket (*kalathos*) often stands on the floor, convenient to the woman's hand (II, 13; III, 45, 46; IV 1, 24, 27; IV 2, 2–4, 9; IV 3, 3), or she carries wreaths, vases, and taeniae in a flat basket (*kanistron*) with ornaments running along the narrow sides. In the hands of women are found different types of vases, an alabastron hanging by a string, a lekythos, a delicate pitcher (*oinochoe*), a high pyxis, or a broader vase with low foot and cover (*smegmatotheke?*) containing perhaps an earth which took the place of our soap. This last type of vase was a favorite with these painters; now it is black, now in outline, now enamel-white with a hatched pattern in glaze lines, while once a youth removes the cover from the smegmatotheke in a woman's hand. A flower, a wreath of flowers, or a fruit is often seen in the hands of a woman.

Objects hanging beside the figures frequently mark the scene as inside the home, until they become a mere convention of the painter and appear where no walls exist, *e.g.* beside the stele in grave scenes. The oinochoe, alabastron, or lekythos is commonly one of these hanging objects, though only the alabastron is constructed to hang rather than to stand on a shelf. A sakkos, or head-cloth for confining the hair, is even more common in Class V, and a mirror may hang on the opposite side of the scene. The lyre (IV 3, 20) and the axe (IV 3, 30) on the wall probably represent no unusual sight in the home; but the draped taenia (III, 17, 18, 29, 31, 39; IV 1, 5–6; IV 3, 8) may rather have reference to worship or to the grave.

The number of household pets, especially birds, is striking. The dog (II, 2; III, 6) is the natural companion of the young man, but literary sources do not suggest the number and variety of birds that are found. The crow or raven occurs four times (III, 11; IV 2, 3, 10; IV 3, 11); the quail (V, 13), the stork (IV 3, 10), the duck (V, 45), the swan (IV 3, 30), and the goose (IV 2, 5; V, 46) also belong in these home scenes. Possibly the snake (VII 2, 3a) should be added to the list of pets represented on lekythoi.

The data with reference to the dress of women are important because of the use of color, and because the different classes of lekythoi can be somewhat accurately dated. No detailed study of this subject can be attempted here. On earlier lekythoi, ordinarily the chiton is without color, while the himation is black or dark brown. In Classes V and VI the use of black is not common, though a black sleeveless chiton with red (or purple) fold-lines occurs several times. The chiton

is more often a light red; sometimes it is brown, or a dark red with black fold-lines. A striped material is indicated by glaze lines on some of the small lekythoi of Classes III, VII, and VIII; stripes of red are found on several specimens of Class VI (cp. also IV 1, 16).

As for the nature of the garment itself, the chiton with full sleeves is the usual form. The sleeveless "Doric" chiton hardly occurs in Classes I–III; in Class IV it is the common dress of the maid, and it is not rare in Classes IV and VI as a dress for the mistress. Both forms of chiton may be worn without any girdle, or pulled out loose above a girdle. The Doric chiton of the maid may be girded without hanging loose over the girdle; it may have a long overfold (*diploidion*) with no girdle, or an overfold confined by a girdle (*e.g.* V, 35, 38, 63f.). The Doric chiton girded over an overfold seems to belong near the middle of the fifth century; it was just a little later (Class VI) that the lekythos painter used the Doric chiton as freely as the Ionic chiton for his women.

In the scenes of home life (especially in Class IV) the himation is usually absent, while in Class V it ordinarily is present when the woman wears a sleeve chiton, even though she is seated at home. The seated figure drops the himation about her knees; the himation of the standing figure is draped so as to leave the right arm and shoulder free, and then thrown back over the left shoulder. In a few cases it is drawn forward over both shoulders and hangs in front (V, 20; VII 2, 28, 38; VIII 1, 33), or it is arranged more like a chlamys (VII 2, 42). It is a bit of realism when a woman going to the grave draws her himation over her head and right arm (V, 3, 67), as she naturally would in public.

Methods of dressing the hair change more at this period than garments or the fashion of wearing them. In Class II and on some other early vases the hair seems to be arranged in a long coil or braid which is looped up at the back of the head; or again the hair hangs loose behind, and is only confined by a band around the top of the head. In Class IV a long coil or braid hangs down behind, and the end of it seems to be in a little bag; or the hair is confined in a little round mass from which the ends protrude; or again it is fastened against the head behind by a cord wound four or five times about the head. In the later classes it is entirely confined in a cloth (*sakkos*) and held in place by a broad taenia, or it is coiled at the back of the head and held by a similar taenia without the sakkos. This last method continues on lekythoi with drawing in lines of dull color.

(3) Scenes connected with Death and the Grave

(*a*) *The body laid at the grave* (*depositio*).

Of the three successive parts of a funeral, the "lying in state" (*expositio*) is depicted only on later lekythoi, the funeral procession is not found on these lekythoi at all, while the deposition of the body at the grave occurs twice (VI 1, 2–3). No full discussion of this last scene is in place, for it is more common on white lekythoi of a later date; here one may speak only of the origin of this scene in lekythos painting.

In distinction from the very literal *expositio* scene of one or two decades later, the present scene is almost purely imaginative, not to say poetic. The dead young warrior rests lightly in the arms of two winged figures, or is supported on a sort of couch before the stele. There is nothing grewsome or melancholy in the dead man or in the calm dignified figures which support him. Some swift power has snatched the warrior away from life, and the same winged figures who caused his death are depositing the body quietly at the tomb. That one of them should grasp the hand of the dead and raise his other hand to his head in gesture of mourning, is simply the recognition that death must cause sorrow though it be an act of divine spirits.

After the discussion of Robert [1] there can be little question that the winged figures are Death and Sleep, Thanatos and Hypnos, the divinities sent by Zeus to carry the body of Sarpedon to his home in Lycia. Thus the scene belongs first to the epic, and to the range of story connected with the epic. Thanatos and Hypnos may at times have been worshipped; here they belong, not to religion, but to poetic myth, a myth easily accepted by men who found Sleep and Death as parts of their own experience. It is possible that the lekythos painter was working directly from epic myth, when he adapted this scene to his humble art. Yet it is difficult to refrain from the assumption that some painter on a larger scale had first reproduced in graphic form the story of Sarpedon in the Iliad. Then the lekythos painter need only simplify and generalize a painting already familiar, interpreting the mythical scene in terms of everyday life. There is no question that the practice of reducing mythical scenes to scenes of daily life was common among vase painters of this period, and the assumption that

[1] *Thanatos*; XXXIX *Berlin. Winckelmannsprogram.* 1879.

the scene under discussion was derived from such a larger mythical painting is the only satisfactory explanation of the delicate imagery in this scene as contrasted with other scenes on these little lekythoi.

(*b*) *Charon coming for the soul of the dead:* V, 7–8; VI 1, 7; VII 2, 10–12.[1]

The Charon scene, like the one just discussed, is by no means limited to lekythoi with drawing in glaze lines; but here, as before, the main lines of the scene are determined in the earlier period now under discussion. While the previous scene is a mythical interpretation of actual practice, Charon and his boat have as little to do with epic mythology as with the practice of burial. For Charon is preëminently one of the spirits of popular belief, belonging to that range of imagery which expresses the separation between this world and the world of souls. Never a god to be worshipped or to grant favors to men, he exacts a toll before the shade can reach its final resting place. A personage so vivid in the thought of the people can hardly be called allegorical.

The primary elements of the Charon scene on lekythoi are two: Charon in his boat, and the dead person whom he is to ferry across; in the more complete scene Hermes brings the dead person, some friend or relative of the dead may attend him, and little winged souls flutter about. As for Charon himself, he is nothing more or less than the ordinary ferryman of the Attic coast, now a plain workman, now intentionally unkempt if not ugly, now almost a dignified man. He wears the workman's blouse (*exomis*) and felt cap, as he brings his boat to the shore with a long pole. The boat either has a high end curving up or a low protruding point (stern and prow?); once the reeds are represented near the end of the boat; again a large eye is drawn by the prow, and thole-pins are visible on the upper edge. On one of the smaller specimens Charon holds out his right hand as though to assist the dead person on board his bark.

Except for one of the small vases the scene includes the dead person, a man or woman closely wrapped in the himation as for a journey. The shrinking girl on the Boston lekythos (V, 8) expresses most quaintly her fear of death. If there were but one of the flying "souls" it might be regarded as another form of the dead person. The occasional presence of more than one soul and the gesture of mourning both demand some other explanation. On black-figured ware the soul bears the complete semblance of the living person (*e.g.* of Hector), so that

[1] Only one of these five examples was known to Pottier, *Lécythes blancs*, p. 34.

there is no question as to its identity. These souls, on the other hand, all wear the long girded chiton of women and are much smaller than the older type. Though they are rudely drawn, we may note that sometimes both hands are extended, again, one hand is raised to the head as in mourning, or thirdly, the soul carries a long object like a thymiaterion or possibly a torch. The presence of these figures may merely suggest the lower world with its flitting unsubstantial presences, to which the dead man is to be borne. The same figures flying in and out of an opened pithos beneath the wand of Hermes (VII 2, 9) are in line with this suggestion. In any case, they seem to be inhabitants of the lower world, while the similar figures flitting about the stele on later lekythoi may represent an old popular belief in the association of the soul with the tomb itself.

The presence of Hermes is a little odd, for it is the function of Hermes Psychopompos to conduct souls to the "abode of Hades," not to bring the dead to Charon. It can only be explained as the popular combination of a purely mythical element with the popular belief in a ferryman of the dead. Hermes is a dignified figure, a bearded man, looking at the dead person or holding his hand, and pointing toward Charon with his kerykeion. His presence both guarantees the dead person a reception by Charon and requires him to go with the ferryman to the other shore. Hermes beside the grave stele, on a later lekythos (VI 2, 3), suggests that power to bring the dead to rest, which here is more graphically represented.

On one of these vases (V, 8), as on some later lekythoi, still another figure is present, probably a relative of the dead. By this device the connection is shown between the dead person and the world which he has but recently left. Such an association of the dead with the living, foreign as it is to our thought, is the regular practice on grave monuments at Athens; evidence which points in the same direction in other lekythos scenes may, therefore, be accepted at its full value.

The origin of the Charon scene will hardly be credited to the lekythos maker, though it was he who adapted it for use on vases. The presence of Charon, the ferryman, in Polygnotus's great painting at Delphi shows that the theme was not entirely unknown to the painter. Some such work presumably laid down the main lines of the scene as the Athenians knew it. The credit of perceiving its fitness and utility for lekythoi, and of adapting the figures so as to suggest the departure of the person at whose funeral the vase may be used, is enough for the lekythos painter.

(*c*) *The scene at the grave.*

Fully half the lekythoi with drawing in glaze outline and nearly all the later lekythoi represent the grave monument with one or more persons near it. Such a scene could not have originated until lekythoi were regularly used in connection with burial. The occasional appearance of this scene along with domestic scenes in the earlier classes of lekythoi,[1] of course indicates that lekythoi were used at the burial as well as in the home in the earlier half of the fifth century B.C. It was some time after the middle of the century before the lekythos came to be associated with the grave alone and the grave monument became its proper decoration.

The particular form of monument in different classes of lekythoi is due as much to the convention of the painter as to actual practice. (1) The earliest type of monument to appear on lekythoi is the grave vase (II, 19; cp. V, 10, 26; VII 2, 35). The specimen in Class II is evidently so literal as to give valuable evidence in regard to the type of monument used at Athens in the second quarter of the fifth century B.C. Later vases are occasionally set upon the steps of the monument (*e.g.* V, 22), but they are given a very subordinate place. (2) The commonest type of monument on earlier lekythoi and on small lekythoi generally is a slender shaft with triangular top, set upon two or three low steps. This is the type of monument also which is combined with the tumulus on a few lekythoi, especially in Classes VII and VIII. Though it is quite probable that the slender shaft was in general use in the fifth century B.C., its prevalence on small lekythoi soon becomes a matter of convention. A modification of this type, a plain shaft or pillar with flat top, is found in Class VI (and in Class IX, the earliest class with drawing in dull color). On one interesting example a helmet is painted near the top of the stele (VI 1, 2). Though it is possible that a helmet was sometimes attached to the stele, as taeniae were tied around the shaft, it is clear in this instance that it was cut in relief or more probably painted to indicate that the grave belonged to a warrior. (3) A characteristic form of monument, no doubt copied from actual practice, is a slender shaft rising from two or three steps and crowned by a palmette with scrolls. The reserved palmette in a rounded or triangular top (*e.g.* V, 20–22) is unusual; it may be copied from a palmette painted on the marble, or it may be a device carried over from the red-figured technique. The usual form is a free anthe-

[1] II, 19; III, 43, 59; IV 1, 22, 23, 30; IV 3, 20–21.

mion, copied from the carved marble top of the actual stele. The first attempts of the painter are somewhat imperfect (V, 17); soon, however, the drawing is gracefully done. This type, which occurs in Classes V and VI, is continued in Class X (with drawing in dull color), (4) A broad, low monument on two or three steps is found occasionally in the later classes, beginning with Class V. Sometimes this form of stele has a plain top; occasionally figures are drawn on it as though it served as the base for sculpture (nude youth, VI 1, 13; mother and child, VI 1, 14; sphinx, VII 1, 14); again it may have a triangular top, either plain or adorned with figures. A modification of this type, sometimes with rounded top, is found in Classes VII–VIII; here a seated figure is drawn either on the monument itself or on the triangular top, as though the painter were already familiar with the broader stelai on which such a seated figure was carved in relief. There is no reason for dating lekythoi with this form of stele before the last quarter of the fifth century B.C.

On the shaft of the monument, whatever its type, taeniae are often fastened, sometimes to the number of four or five. A thick taenia, with the ends tied together to form a circle, is occasionally laid against the steps (Class V, series **e**). Wreaths are rarely seen (V, 22; VI 1, 10); small vases, also, stand on the steps in a very few cases (V, 4, 22, etc.). In actual practice bronze vases may have been fastened on the steps as on the top of a monument. An actual inscription occurs on a not very early lekythos (III, 43), while an imitation inscription is found twice on vases not long after the middle of the fifth century (V, 10, 20).

Besides the monuments in the form of stelai, and sometimes associated with the stele on the same vase, we have found a high rounded monument which has been described as a tumulus. The evidence from black-figured ware, as has been pointed out (p. 206 f.), is in favor of the view that we have to do with a high mound of earth erected over the grave and perhaps covered with some material like plaster or terra-cotta slabs. The only objection to this view is the fact that the supposed tumulus rests on a broad, low step like the white (marble) cippus rarely found on black-figured ware.[1] The size of the monument, which is at times as high as the persons beside it, the presence of a stele before it or on top of it, and the pictures of a tumulus with similar base on other ware,[2] all confirm the belief that we are dealing with a tumulus here. If the mound was walled over with plaster or similar material, it would be quite possible to make it with a step

[1] *Mon. Inst.* VIII, Tav. v.

[2] See p. 206, n. 2.

beneath like other forms of grave monument. The row of circles on the face of this step, as has been pointed out, may be intended for rosettes or some similar ornament. Taeniae are draped over the top of the tumulus; in one case (V, 22), foliage is laid on its top; on two interesting vases we seem to see the dead person lying inside the tumulus (VIII 2, 6–7); finally, a vase now broken gives a quaint picture of a crow and a hare (?) perched on the sides of the tumulus (VII 2, 27).

The presence of a table or stool for a basket of taeniae, etc., beside the stele (IV 3, 20; V, 9) may correspond to actual practice, though it is quite as probable that such objects were carried over from domestic scenes of preparation to visit the grave. Certainly the objects hanging beside the stele where no wall exists are a reminiscence of objects hanging in the house. The mirror (V, 22; VI 2, 7–8; cp. VII 2, 28–29) belongs in the gynaikeion; the lyre (IV 3, 20), the vase (V, 9–10, 20, 22, 82), and the wreath (VII 2, 22; VIII 1, 7; VIII 2, 13) may have to do with the grave, as the taenia does (V, 6, 21; VIII 1, 7–8); but the purse (V, 10, 21; VII 2, 43; cp. V, 70) has no apparent meaning here.

It goes without saying that the persons on either side of the stele are normally relatives of the dead who have come to the tomb to mourn or to do honor to the man buried there. In accordance with Greek practice the offerings are ordinarily brought by women; it is very rare to find two men at the tomb, though one of the figures is usually a man who seems merely to watch what is going on. The woman may be holding out her offering toward the stele, or at times she is in the act of tying a taenia on it (*e.g.* IV 1, 22; V, 55; VI 1, 11). More commonly she brings her basket of offerings to the grave, or holds out toward the stele a vase or a taenia. Two gestures of the hand without such offering occur again and again. The hand, ordinarily the right hand, is often extended toward the stele horizontally, as if to touch it (V, 23, 24; VI 1, 14, 16, 16a, 19, 23, etc.). This gesture may symbolize a desire to get in touch with the stele (or the person on the opposite side of the stele); when the thumb and index finger are together, it is more probable that they held some object which now has disappeared. Again, the hand may be slightly raised from the side, with the palm down (*e.g.* V, 17, 55, 56, 71; VI 1, 4, 5, 19, 24, 25; VI 2, 5); the meaning of this gesture is not clear, though it may be copied from the hand holding a garment skirt (III, 3; V, 46) in the painter's desire to secure variety.

The same restraint which marks Greek grave reliefs is a characteristic of most of these scenes at the grave. In a few instances, however, the grief of the mourners finds free expression. One woman wipes the tears from her eyes (V, 20); others, both men and women, raise the hand to the head in grief, or actually tear the hair (III, 59; V, 14, 15, 83; VI 1, 3, 15, 17; VII 1, 10, 17, 18; VII 2, 19, 20; VIII 2, 9, 21); and twice a woman kneels and tears her hair (VII 2, 18; VIII 1, 10). The scene of mourning was no doubt quite as common as the scene of simple worship at the grave; that it is seldom found on lekythoi is due to the preference of painter and buyer for the more dignified representation of worship.

Where the scene at the grave includes two figures (Classes IV, V, and VI), both may be women, or very often one is a man. As a rule the figures are general types to which it is impossible to assign a particular meaning, the more impossible because they are copied again and again with but little variation. The schema of mistress and maid, however, is often followed; less commonly we might assume that two sisters, or a brother and sister, are represented, and it seems reasonable to interpret the aged man with hand on his staff as a father (VI 1, 9, 13). Where there is some indication of a connection between the two figures (*e.g.* V, 27, 52, 82, and ordinarily in VI 1), some such explanation may be reasonably offered. One of the more common groups in Classes V and VI, as in later classes with drawing in dull color, consists of a woman bringing her offerings and a youth with the chlamys, petasos, and spears of an ephebos. On a lekythos in the British Museum, which is unique in that the name of one person is added (IV 1, 30), we have illustrated the meeting of Orestes and Electra at their father's grave. Such a scene might suggest that on other vases of this type the ephebos is a chance traveller, attracted to watch the ceremonial at the grave; but while the scene may have originated with some such meaning, it is hardly safe to assume that the painters continued to reproduce it with so definite a thought in mind.[1]

One peculiarity of the stele scenes has already been noted, especially in Class VI 1, namely, the presence of the stele in scenes where it does not properly belong. So the procession to the grave (VI 1, 5), and the preparation at home to visit the grave (V, 9), are in a way transformed into scenes at the grave itself. The woman bringing a helmet to her husband (VI 1, 20), the old scene of libation at a war-

[1] Cp. the discussion by Pottier, *Lécythes blancs*, pp. 61–62.

rior's departure (V, 28; cp, 69–71; VI 1, 8), the presentation of tablets to a departing warrior (VI 1, 6), even the hare-hunt (VI 1, 1) and the charging warrior (VII 2, 1), all become scenes at the grave by the addition of a stele to the simple scene. The noteworthy feature is that, while the lekythos maker feels that a stele is necessary, he combines it with other scenes, some of which have a personal reference to the life of the deceased person.

Whether the deceased person is often to be sought among the two figures on the lekythos, is another question to which reference has several times been made. The presence of the dead body is clear in three cases (V, 16; VI 1, 2–3), and the soul of a dead person is also found (V, 70 and Charon scenes). It is possible to regard the ephebos, who stands by the stele and seems to have no part in the worship (*e.g.* V, 67–71), as himself the person to whom that worship is brought, but this must remain mere conjecture. In the Charon scenes the dead person is present in his own form, closely draped as for a journey; from this analogy it may be argued that the draped figure beside the stele (V, 5, 29, 59, 80; VI 1, 7, 15; VI 2, 12) was intended to represent the dead in the same aspect. On the other hand, a nude figure occurs occasionally (*e.g.* V, 53, 73; VI 1, 4, 10), and the simplest interpretation of this "heroic nudity" is that the artist was representing the dead man or perhaps some statue of the dead man.[1] If this interpretation be accepted, it will be necessary to distinguish carefully those cases in which a garment once present has now faded. For example, a nude woman is found occasionally (*e.g.* V, 25; VI 1, 10, 23a), but an examination of these vases leads to the opinion that the chiton, originally painted in a dull color, has disappeared. The presence of the nude woman bringing offerings to the grave would indeed be difficult to explain, though it is not strange that the dead person who receives the offerings should be thus represented.

The offerings themselves are quite varied. Roughly, they may be classified as objects for the use of the dead, and as objects used in ritual, though no sharp line divides the two classes. The first class includes the helmet brought to the tomb of a warrior (VI 1, 2, 20), the kalathos and diphros on a woman's tomb (V, 59), the lyre and the casket (V, 4), and perhaps the tablet brought to the tomb (VI 1, 10, cp. 6; VII 1, 21). It might include, also, food (an egg, V, 10; fruit and cakes in basket), libations to drink (oinochoe, V, 4; hydria, V, 4, 9; VI 1, 25; kantharos, V, 4), and objects for the toilet (smegmato-

[1] There seems little doubt that we are dealing with such a statue on VI 1, 13.

theke, *e.g.* VIII 1, 13). The use of some of these objects, such as the casket and the smegmatotheke, might be contested; still, the presence of the casket on the grave stele indicates that it was itself an offering to the dead, not merely a receptacle in which offerings were brought, and the frequent appearance of the smegmatotheke in gynaikeion scenes leaves no real doubt that it was essentially a vase for use in the toilet.

Some of these same objects, the casket, the oinochoe, the lyre, were undoubtedly used in ritual at the grave. The commonest object of ritual was the taenia or fillet; it seems to have had the same meaning here as in the worship of the gods, whatever that meaning may have been, and after being held out before the grave it was attached to the shaft of the stele or laid on the tumulus. The lekythos was used to bring perfume, the alabastron to bring oil, and both vases might be attached to the grave monument. Wreaths are often seen on baskets of offerings (*e.g.* IV 3, 20–21); their occasional presence on the stele has already been noted. A flower also (V, 15; VII 1, 15) may be presented at the grave. The use of the torch (VII 2, 24) probably means only that offerings might be brought at night. Ordinarily these offerings for the tomb were brought in a large flat basket (*kanoun* or *kanistron*); perhaps a closed casket was sometimes used for this purpose as well as a deep basket with handle (*sitla?*, VII 2, 42; VIII 1, 8a).

It has often been remarked that on lekythoi there is found absolutely no allusion to animal sacrifice at the grave. Such negative arguments certainly do not prove that sacrifices were not offered to the dead in Athens during the fifth and fourth centuries B.C.; at the same time there is every reason to think that normal worship at the tomb was of a much simpler character. The objects used primarily in ritual suggest the most natural methods of doing honor to the dead; and the objects which seem to be for the use of the dead, whether placed in the tomb or brought to the grave monument, indicate that the wants of the dead were conceived as practically identical with the wants of the living.

The thought of the dead, which is expressed in the scenes on these lekythoi, is quite in harmony with what is learned from other sources. The different types of scene are indeed more varied than on Athenian grave reliefs. The common scene at the grave is significant in that the very stele, itself the recipient of worship brought to the dead, was no doubt regarded as more than a monument to mark the place of burial; if not the abode of the soul of the dead, it was at least the

tangible object to which the survivors must bring the tokens of their grief and their love. The Charon scene, the closely draped figure beside the stele, perhaps the tablet message at the stele, recall the fact that death is a departure to another sphere of existence. The little flying figure ("soul") cannot but recall the unsubstantial character attributed to this kind of existence. Yet all the emphasis seems to be laid on the belief that the dead are essentially like the living. The "statue-figures" of the dead on lekythoi, if the term be correct, give a sort of permanent existence to the type of life which had characterized the man now dead. Not only food and drink, but objects of the toilet as well, are brought to the grave for his use. The hunter and the warrior do not lose interest in these occupations after death. The mother and her child still are pictured together after the mother's death, for death has power to remove a man, to transform him, but not to sever the social and family ties which have made up so much of his life. This intimate relation between the dead and the living, both in nature, in ties, and in forms of activity, is seen to be a part of popular belief in the Athens of the fifth century B.C.

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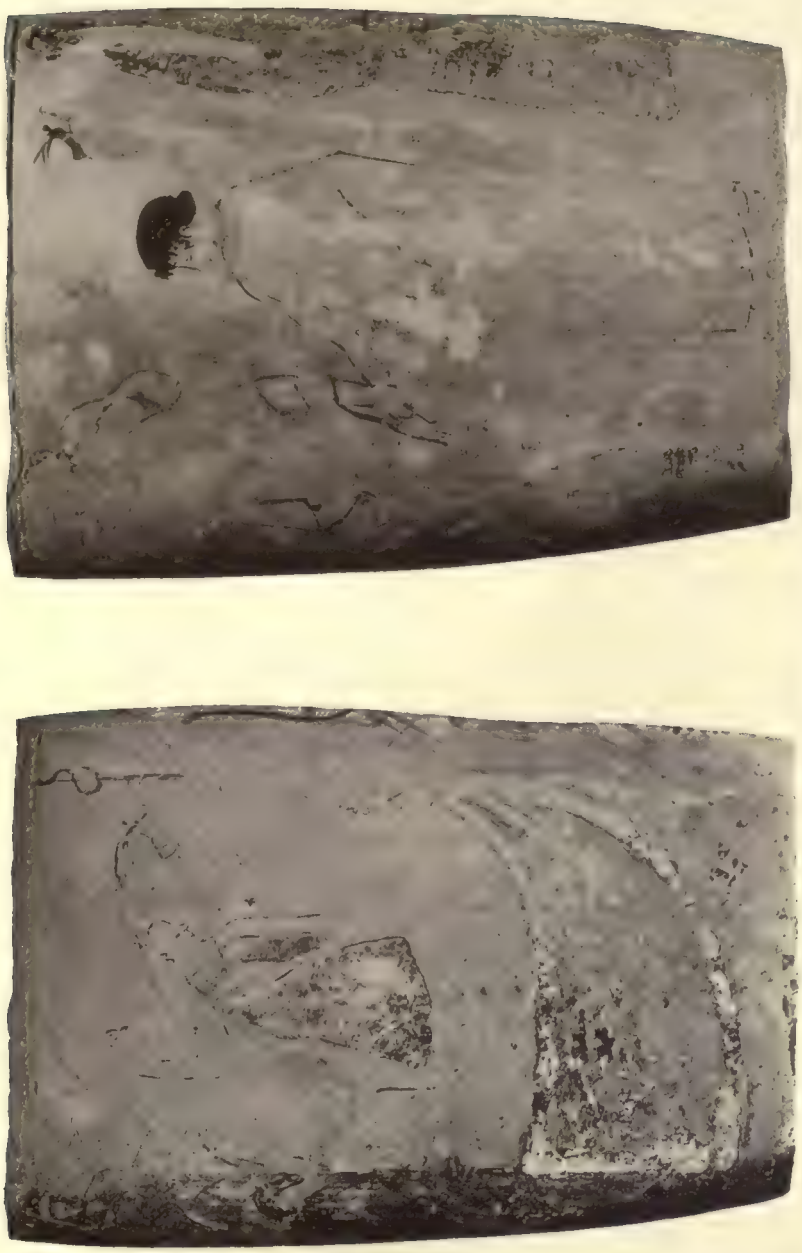

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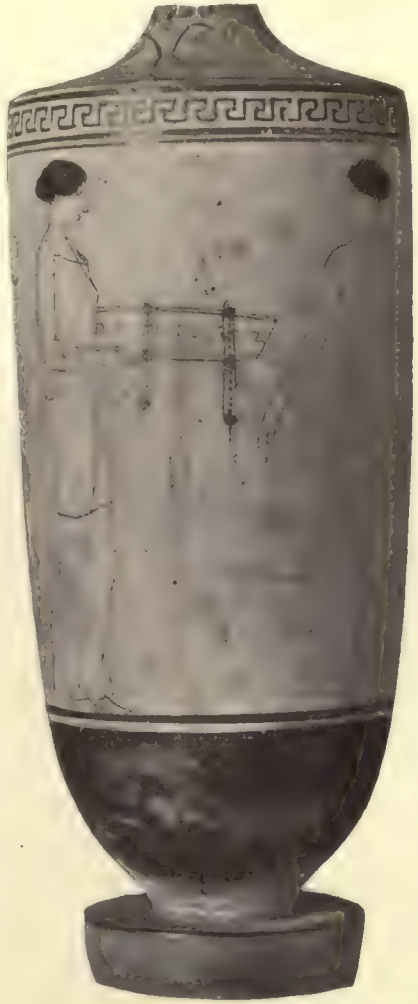

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